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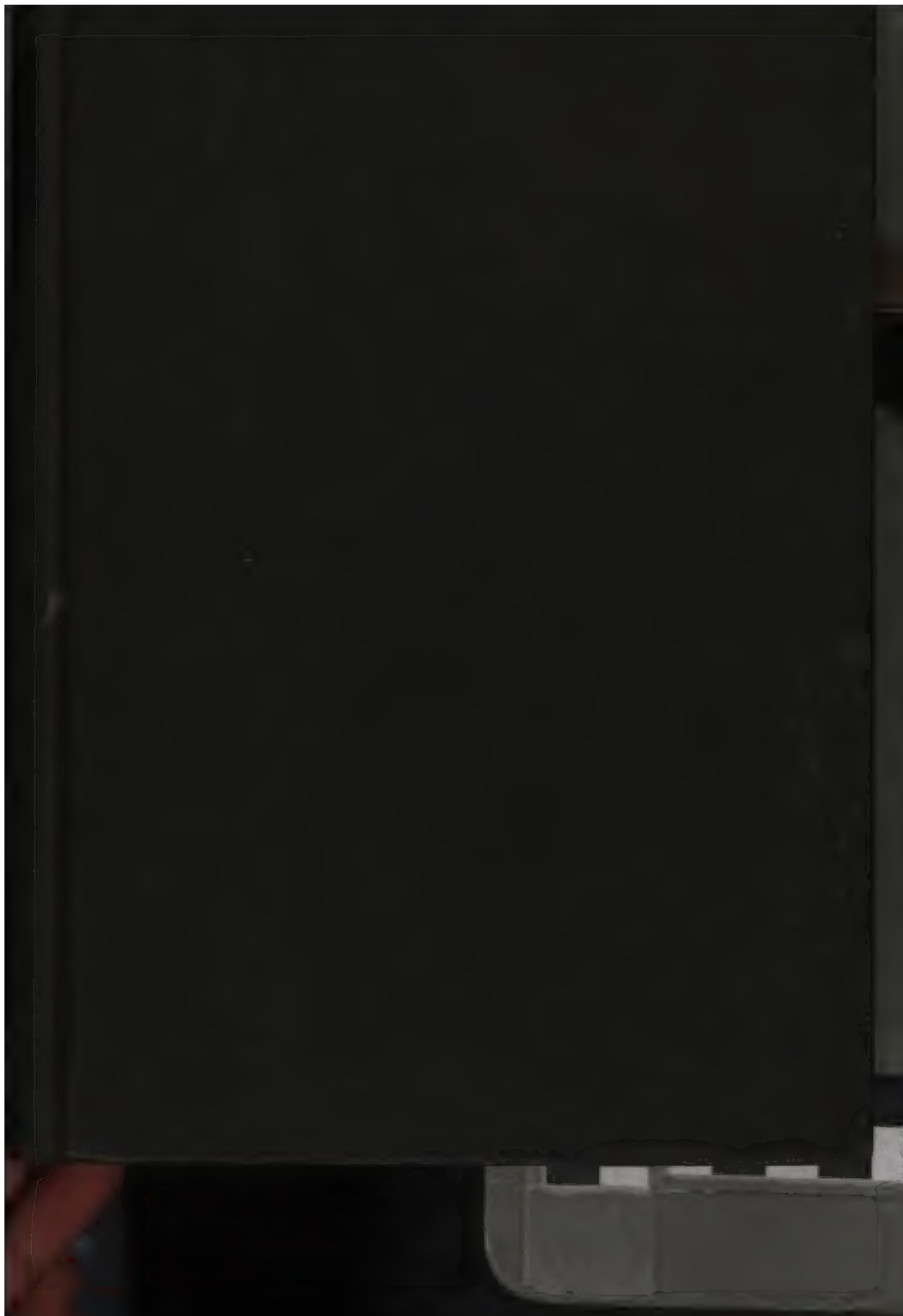
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**HAMLET,**  
**AND**  
**AS YOU LIKE IT.**  
**A SPECIMEN**  
**OF**  
**A NEW EDITION OF SHAKESPEARE.**



LONDON:  
PRINTED BY T. DAVISON, WHITEFRIARS.

**HAMLET,** *in fine act*  
**AND**  
**AS YOU LIKE IT.** *in fine act*  
**A SPECIMEN**

**OF**  
**A NEW EDITION OF SHAKESPEARE.**

---

**BY THOMAS CALDECOTT, ESQ.**

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Φασι δὲ καὶ Ἀράτοι πύθισθαι αὐτοῦ, [Τιμωνος] πως τὴν Ὀμήρου πύησιν ἀσφαλῶς  
ἀτησάτω· τὸν δὲ ἡπίον, Εἰ τοὶς ἀρχαίοις ἀντιγραφοῖς ἐντυχῆσαι, καὶ μὴ τοὶς ἡδὴ  
διωρδωμένοις.

Diog. Laertii Timon. Amst. 4to. 1698, p. 600.

“ And surely, if men, by the help of that blessed art of correcting old copies,  
proceed to amend, and upon private fancie doe presume thus to alter publike  
records, shortly wee shall have just cause generally to esteeme those copies most  
correct, which least have been corrected.”—*Explication of a place in Polybius, at  
the end of Sir H. Savile's Tacitus, 1622, p. 224, John Bill.*

Quæ in veteribus libris reperta mutare imperiti solent, dum Librariorum in-  
sectari inscitiam volunt, suam confitentur.—*Quint. L. ix. c. iv.*

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**LONDON:**  
**JOHN MURRAY, ALBEMARLE-STREET.**

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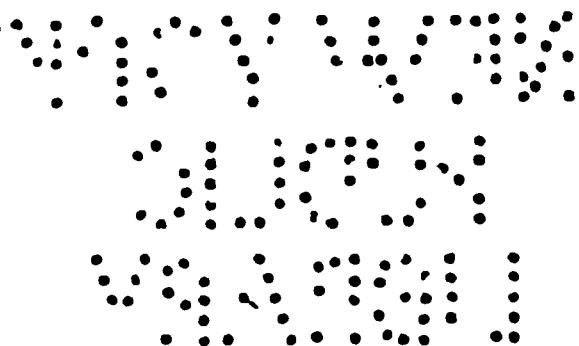
**1820**

*C. M. W.*  
*McG*

For it is a thyng uneth beleveable how muche and how boldely as well the comen writers that from tyme to tyme have copied out the bookes of Plutarchus, as also certain that have thought thei themselves liable to controlle and emend all mennes dooynges, have taken upon them in this autour, who ought with all reverence to have been handleed of theim, and with all feare to have been preserved from altreyng depravyng or corruptyng. For never hath there been emonge the greke writers any one more holy then Plutarchus, or better worthie of all menne to bee read. But the veraye same thyng hath provoked persons desirous of glorie, and of lucre, to deprave and corrupt this autour, to putte in more then he wrote, and also to leave out of that he wrote, which ought moste of all to have feared them from soo doying. For everie wryter the better accepted and sette by that he is, and the greater name that he hath emong learned menne, so muche the rather shall he for lucre and avauntage bee corrupted.—  
*Preface to Erasmus's Apophtegmes, by Nic. Udall, 12mo. 1542, p. 9.*

Now, what thanke suche persones are worthie to have whiche dooe in this wyse alabre and defyle the bookes of famous autores, I will not at this tyme reason, but truely me thynketh it a veraye sacriliege.

*Ib. p. 14, or Signat. iii.*



# ADVERTISEMENT

TO

THE READER.

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IT has been often and justly observed, that a great part of the employment of every succeeding editor of Shakespeare's Works, has been to expose the unwarrantable license taken with the text by his predecessors, and to restore the readings of the old and true copies. One of these alone can, under any just title, be received as an authenticated copy. This, in 1623, seven years after the author's death, was sent out into the world in folio by two of his "fellows," Heminge and Condell; who were also legatees in his will. In their dedication to the Earls of Pembroke and Montgomery, they call this publication a discharge of a pious duty. This dedication is plainly, also, the work of a



scholar; and has been assigned, as well as their preface, to Ben Jonson. In the latter of these, they pronounce all prior publications of his Plays (the poems of Venus and Adonis, and Tarquin and Lucrece, being the only works that he is known to have published himself) to be surreptitious; and these absolute, and taken from papers, that scarce received from their author a blot. From the number of years, however, during which he was in possession of the stage, his plays, owing to various causes, must have undergone considerable alteration. Retrenchments, it will be seen, had been made: and some idea may be formed of the enlargement from what is said in the title-page of the quarto edition of Hamlet, in 1611: which in terms states that play to have been 'then "enlarged to almost as much againe as it was." It may therefore be reasonably concluded, from the circumstances under which the folio plays of Heminge and Condell issued from the press, that generally they were faithful copies of what was at that time

presented to the public; or, at most, received no other additions than such, as, by the aid of the author's papers, were supplied. That in a volume so large many important typographical errors should occur, was to be expected; and that many omissions were made of passages probably not in stage use, as not contributing to the main action, has been established by reference to those "maimed and surreptitious quartos:" and from them many additional passages of great beauty have been recovered.

From no other than one of the above sources can a faithful editor be warranted in drawing: he can follow no other text: and so closely does Mr. Horne Tooke adhere to this, or even a stricter, principle, as to insist, that this folio is "the only edition worth regarding;" and though he admits it has "some palpable misprints," he would have it reprinted *literatim*, "not to risk the loss of Shakespeare's genuine text, which it assuredly contains."—DIVERS. OF PURLEY, II. 52, 3.

This folio, then, is made the groundwork

of the proposed edition and present specimen, in which also will be admitted such additional matter as has occurred in the twenty quartos published by Mr. Steevens. Several others unquestionably exist; but inaccessible in private hands, or scarce less so in public repositories. Wherever the reading of the folio is departed from, the folio text is given in its place on the margin; but unless any thing turns upon the old spelling, in which case it is retained in the text, the modern spelling is throughout adopted: and the punctuation is altogether taken into the editor's hands. Wherever also such alterations as appear material are found in the folio 1632, they are noticed in the margin: but that work, which was not published till two years after Heminge, the survivor of the two first editors, was dead, and without the name of any editor, we hold in little estimation; it being full of arbitrary alterations, which we conceive Mr. Malone has, in most instances, demonstrated to be foreign to the style and character of our author's writings.

The publication, however, is so close to the time, and some persons have attached so much importance to it, that though we do not think it intrinsically of much more value than as serving, in several instances, to confirm the notions, generally adopted, of typographical errors in the first folio, we have yet pointed out most of its variations, either in the margin or notes.

Not to interpose any thing of length between the author and his reader, we have thought it proper to throw the notes that are grammatical, philological, critical, historical, or explanatory of usages, to the end of each play; and at the bottom of the pages of the text, to give such only as were immediately necessary to explain our author's meaning. As to the number of our notes, the mixed and various scenes of Shakespeare embrace so great a variety and vast extent of matter, and talent and intelligence are so very variously and unequally distributed, that to adjust exactly the "too much or too little," is utterly impracticable. But though



we write for those who are in want of aid, and think it better that some should conceive offence at being taught, than that any should be at a loss for information, we have made no comments but where we have felt doubt ourselves, or seen that others have; and we have suffered nothing like difficulty to pass without offering our conjecture at least, or acknowledging our inability to remove it. The number may indeed have swelled beyond our wish: and it is true, that not a few of them have been written, lest the reader, misled by great names, should adopt what we conceive to be manifest error. Having taken the arrangement of the scenes, &c. from the current edition of Mr. Reed, and had that edition in our eye throughout, we have adopted a large portion of its notes; as we have also many of the observations and illustrations of subsequent writers.

The tragedy of HAMLET has been chosen as a specimen; not as being the most perfect of our author's dramas, but because, in many points of view, it offered more matter for

discussion, than any other of his plays. At the same time, it has always excited a great degree of interest; and, as it ever has been, is now highly popular with the British public: and *As You Like It*, a comedy of the highest general interest, is, as we conceive, the most elegant of our author's compositions of this class.

This is all that it has been thought necessary to state with respect to the principle of the work. Of the work itself, we have only to say, that the materials for the whole have been long collected; and that more than the half of that whole has been worked up with as much care as the parts now presented to the public, without the least regard to what the play was, or distinction as to the degree of its merit or popularity. As to the order, in which the plays are to be printed, as well as in the division of acts and scenes, it is our purpose, consulting the convenience and habits of our readers, to follow the current edition, that of Johnson and Steevens, by Reed; as is done in the present specimen.

Licentious and conjectural emendation has not been confined merely to our author's text. His name has, without any sufficient warrant, and against the use and evidence of his own age, and a century and a half afterwards, been barbarously corrupted. As he published it, it was uniformly Shakespeare; and in his Sonnets, printed seven or eight years before his death, it is given with a hyphen, Shake-speare, not only in the title, but in the running line at the head of every leaf throughout the book. It is so also published in the address of one of the copies of commendatory verses, prefixed to the folios. As he published it, all his contemporaries printed it: and such printing, with a pronunciation correspondent with the spelling, descended to the middle of the last century. It is only then upon his subscriptions to his will and a mortgage deed, fac-similes of which are given in Reed's edition, that the modern alteration of his name to Shakespeare is founded. But as in one out of these four signatures the last syllable of his

name is abbreviated, and in two others spelt by abbreviation differently from what is on all hands admitted to be the proper spelling of his name, it is not easy to conceive why his having, solely in these instances, spelt the first syllable also differently, should be taken as a decisive proof that his name was not there also abbreviated, and was other than he had himself in print given it, and the whole world besides had for many generations supposed it to be, and had so printed and pronounced it. For these reasons, and others to be another day set forth more in detail, we have continued the old reading of his time, and call our author Shakespeare.

\* \* The letters O. C. or old copies, in the margin, always signify the quartos and folios of 1623 ; and generally, but not necessarily, that of 1632.

The additions from the quartos are put within brackets.



## ADDENDA ET CORRIGENDA.

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### HAMLET. TEXT.

P. 4. "When he the ambitious." "*He*" should be within brackets, being restored from the quartos.

P. 13. "*Seem* to me." So the quartos. "*Seemes*" the folios.

P. 23. "*From* this time." So the quartos. "*For*" &c. the folios. Note b. after "*exercised*" add, "*See, greenly.*"

P. 25, b. The passage beginning "*This heavy headed,*" and ending "*to his own scandal,*" should be included in brackets, as taken from the quartos.

P. 30, l. 1. Opposite "*porcupine*" insert in the margin "*por-pentine*" O. C.

Ib. "*With* traiterous gifts." So the quartos. The folios read "*hath* traiterous gifts," and omit the parenthesis that follows.

P. 34. "*Whirling,*" quartos, is "*hurling*" in the folios.

P. 40. "*God be wi' you*" is in O. C. "*buy*" throughout.

P. 49. "*So he does indeed*" the quartos read; "*has*" the folios.

### NOTES ON HAMLET.

P. 6. n. 10. After "*commentators,*" add, "*who have laboured the point.*"

P. 13. n. 30. For "*in the sense,*" read "*not in the sense;*" and after "*author's works,*" omit "*where.*"

P. 35. n. 98. Add, "*We however find this to have been the language of the day. J. Heywood says of Mars and Venus:*"

"*The tel-tale sunne straight to the smith discovers*"

"*Th' adulterate practise of this amorous payre.*"

Britaines Troy. fo. 1609, p. 109."

P. 123. n. 30. For "*the Promptuar. parvulor.*" read "*two works.*"

P. 128. n. 44. For "*See II H. IV. Falst. &c.*" read, "*But Mr. Ritson says, the Cornish chough is pronounced by the natives chow; and though the word is not spelt here, as it is in I H. IV. Falst. II. 2. chuff, it may yet, from its association with wealth, be much doubted whether it has, in either instance, any relation to that bird.*"

### AS YOU LIKE IT. TEXT.

P. 60. For "*South-sea-off discovery,*" read, "*South-sea of.*"



## PERSONS REPRESENTED.

---

*Claudius, King of Denmark.*

*Hamlet, son to the former, and nephew to the present King.*

*Polonius, Lord Chamberlain.*

*Horatio, friend to Hamlet.*

*Laertes, son to Polonius.*

*Voltimand,*

*Cornelius,*

*Rosencrantz,*

*Guildenstern,*

} *Courtiers.*

*Osrick, a courtier.*

*Another courtier.*

*A Priest.*

*Marcellus,*

*Barnardo,*

*Francisco, a soldier.*

} *Officers.*

*Reynaldo, servant to Polonius.*

*A Captain. An Ambassador.*

*Ghost of Hamlet's father.*

*Fortinbras, Prince of Norway.*

*Gertrude, Queen of Denmark, and mother of Hamlet.*

*Ophelia, daughter of Polonius. .*

*Lords, Ladies, Officers, Soldiers, Players, Grave-diggers, Sailors, Messengers, and other Attendants.*

*SCENE, Elsinore.*





# HAMLET,

## PRINCE OF DENMARK.

---

### ACT I. SCENE I.

Elsinore. *A Platform before the Castle.*

FRANCISCO *on his Post.* Enter to him BARNARDO.

BAR. Who's there?

FRAN. Nay, answer me :<sup>a</sup> stand, and unfold<sup>b</sup>  
Yourself.

BAR. Long live the king!<sup>c</sup>

FRAN. Barnardo?

BAR. He.

FRAN. You come most carefully upon your hour.

BAR. 'Tis now struck twelve;<sup>(1)</sup> get thee to bed,  
Francisco.

FRAN. For this relief, much thanks : 'tis bitter  
cold,  
And I am sick at heart.

BAR. Have you had quiet guard?

FRAN. Not a mouse stirring.

<sup>a</sup> *me]* i. e. *me* who am already on the watch, and have a right to demand the watch-word. STEEVENS.

<sup>b</sup> *unfold]* Announce, make known.

<sup>c</sup> *Long live, &c.]* The watch-word.

*BAR.* Well, good night.  
If you do meet Horatio and Marcellus,  
The rivals of my watch,<sup>(2)</sup> bid them make haste.

*Enter HORATIO and MARCELLUS.*

*FRAN.* I think, I hear them.—Stand, ho! Who  
is there?

*HOR.* Friends to this ground.

*MAR.* And liegemen<sup>(3)</sup> to the Dane.

*FRAN.* Give you good night.<sup>(4)</sup>

*MAR.* O, farewell, honest soldier:  
Who hath reliev'd you?

*FRAN.* Barnardo hath my place.  
Give you good night. [*Exit FRANCISCO.*]

*MAR.* Holla! Barnardo!

*BAR.* Say.  
What, is Horatio there?

*HOR.* A piece of him.

*BAR.* Welcome, Horatio; welcome, good Mar-  
cellus.

*HOR.* What, has this thing appear'd again to-  
night?

*BAR.* I have seen nothing.

*MAR.* Horatio says, 'tis but our fantasy;  
And will not let belief take hold of him,  
Touching this dreaded sight, twice seen of us:  
Therefore I have entreated him along  
With us, to watch the minutes of this night;<sup>(5)</sup>  
That, if again this apparition come,  
He may approve our eyes,\* and speak to it.

\* *Approve our eyes*] “To approve or confirme. *Ratum habere aliquid.*” Baret's *Alvearie*, Fo. 1580.

“Approves the common liar.” *Ant. & Cl. I. 1. Dem.*  
See *Two G. of V. Prot. V. 4.*

*HOR.* Tush! tush! 'twill not appear.

*BAR.* Sit down awhile;  
And let us once again assail your ears,  
That are so fortified against our story,  
What we two nights have seen.\*

*HOR.* Well, sit we down,  
And let us hear Barnardo speak of this.

*BAR.* Last night of all,  
When yon same star, that's westward from the pole,  
Had made his course to illume that part of heaven  
Where now it burns, Marcellus, and myself,  
The bell then beating one,—

*MAR.* Peace, break thee off; look, where it  
comes again!

*Enter Ghost.*

*BAR.* In the same figure, like the king that's  
dead.

*MAR.* Thou art a scholar, speak to it, Horatio.<sup>(6)</sup>

*BAR.* Looks it not like the king? mark it, Ho-  
ratio.

*HOR.* Most like:—it harrows me with fear, and  
wonder.<sup>(7)</sup>

*BAR.* It would be spoke to.

*MAR.* Speak to it, Horatio.

*HOR.* What art thou, that usurp'st this time of  
night,<sup>b</sup>  
Together with that fair and warlike form

\* *What we have seen*] We must here supply, "with," or "by relating."

<sup>b</sup> *Usurp'st this time of night*] Abuses, uses against right, and the order of things.

"He but *usurp'd* his life;" i. e. occupied it beyond, and out of its season. End of Lear.

In which the majesty of buried Denmark  
Did sometimes march? by heaven I charge thee,  
speak.

MAR. It is offended.

BAR. See! it stalks away.

HOR. Stay; speak: speak I charge thee, speak.  
[Exit Ghost.]

MAR. 'Tis gone, and will not answer.

BAR. How now, Horatio? you tremble, and look  
pale:

Is not this something more than fantasy?  
What think you of it?

HOR. Before my God, I might not this believe,  
Without the sensible and true avouch<sup>a</sup>  
Of mine own eyes.

MAR. Is it not like the king?

HOR. As thou art to thyself:  
Such was the very armour he had on,  
When he the ambitious Norway combated;  
So frown'd he once, when, in an angry parle,  
He smote the sledded Polacks<sup>\*</sup> on the ice.<sup>(8)</sup>  
'Tis strange.

• Pollax.  
O. C.

MAR. Thus, twice before, and just at this dead  
hour,<sup>(9)</sup>  
With martial stalk hath he gone by our watch.

HOR. In what particular thought to work,<sup>b</sup> I  
know not;  
But in the gross and scope of mine opinion,<sup>c</sup>  
This bodes some strange eruption to our state.

<sup>a</sup> *I might not this believe, &c.] I could not: it had not been permitted me, &c. without the full and perfect evidence, &c.*

<sup>b</sup> *In what particular thought to work] In what particular course to set my thoughts at work: in what particular train to direct the mind and exercise it in conjecture.*

<sup>c</sup> *gross and scope] Upon the whole, and in a general view.*

*MAR.* Good now,\* sit down, and tell me, he that knows,

Why this same strict and most observant watch  
So nightly toils the subject of the land?  
And why such daily cast of brazen cannon,  
And foreign mart<sup>b</sup> for implements of war;  
Why such impress of shipwrights,<sup>(10)</sup> whose sore task  
Does not divide the Sunday from the week:  
What might be toward, that this sweaty haste  
Doth make the night joint-labourer with the day;  
Who is't, that can inform me?

*HOR.* That can I;  
At least, the whisper goes so. Our last king,  
Whose image even but now appear'd to us,  
Was, as you know, by Fortinbras of Norway,  
Thereto prick'd on by a most emulate pride,  
Dar'd to the combat; in which our valiant Hamlet  
(For so this side of our known world esteem'd him,)  
Did slay this Fortinbras; who, by a seal'd compáct,  
Well ratified by law, and heraldry,<sup>(11)</sup>  
Did forfeit, with his life, all those his lands,  
Which he stood seiz'd of, to the conqueror:  
Against the which, a moiety competent  
Was gaged by our king; which had return'd  
To the inheritance of Fortinbras,  
Had he been vanquisher; as, by the same cov'nant  
And carriage of the article \* design'd,<sup>(12)</sup>  
His fell to Hamlet: Now, sir, young Fortinbras,  
Of unimproved mettle<sup>(13)</sup> hot and full,  
Hath in the skirts of Norway, here and there,  
Shark'd up a list of landless resolute  
For food and diet, to some enterprise  
That hath a stomach in't:<sup>(14)</sup> which is no other  
(And it doth well appear unto our state)  
But to recover of us by strong hand

\* desaigne,  
4tos. de-  
signe. 1623.

\* *Good now*] In good time: *à la bonne heure*. An interjection, a gentle exclamation of intreaty.—*Johns. Dict.* As an adverb he interprets it, *well*.

<sup>b</sup> *mart*] Marketing, exchange.

And terms compulsative, those 'foresaid lands,  
So by his father lost: And this, I take it,  
Is the main motive of our preparation;  
The source of this our watch; and the chief head.  
Of this posthaste and romage<sup>(15)</sup> thro' the land.

[*BAR.* I think it be no other, but even so:  
Well may it sort,<sup>a</sup> that this portentous figure  
Comes armed thro' our watch; so like the king,  
That was and is the question of these wars.<sup>(16)</sup>

*HOR.* A moth<sup>(17)</sup> it is to trouble the mind's eye.  
In the most high and palmy<sup>b</sup> state of Rome,  
A little ere the mightiest Julius fell,  
The graves stood tenantless, and the sheeted dead  
Did squeak and gibber in the Roman streets:  
As, stars with trains of fire and dews of blood,  
Disasters in the sun;<sup>(18)</sup> and the moist star,<sup>(19)</sup>  
Upon whose influence Neptune's empire stands,  
Was sick almost to dooms-day<sup>c</sup> with eclipse.  
And even the like precurse of fierce events,<sup>(20)</sup>  
As harbingers preceding still the fates,  
And prologue to the omen coming on,<sup>(21)</sup>  
Have heaven and earth together démonstrated  
Unto our climatures and countrymen.—]<sup>(22)</sup>

*Re-enter Ghost.*

But, soft; behold! lo, where it comes again!  
I'll cross it, though it blast me.—Stay, illusion!  
If thou hast any sound, or use of voice,<sup>d</sup>  
Speak to me:  
If there be any good thing to be done,  
That may to thee do ease, and grace to me,

<sup>a</sup> *sort*] Fall in with the idea of: suit, accord.

<sup>b</sup> *palmy state*] Outspread, flourishing. Of victory palm branches were the emblem.

<sup>c</sup> *stands—sick to dooms-day*] To death, to extinction, as at the day of doom. *Stands* is *depends*.

<sup>d</sup> *sound, or use of voice*] Articulation.

Speak to me :

If thou art privy to thy country's fate,  
Which, happily, foreknowing may avoid,  
O, speak !

Or, if thou hast uphoarded in thy life  
Extorted treasure in the womb of earth,<sup>(23)</sup>  
For which, they say, you spirits oft walk in death,  
[Cock crows.

Speak of it :—stay, and speak.—Stop it, Marcellus.

MAR. Shall I strike at it with my partizan ?<sup>a</sup>

HOR. Do, if it will not stand.

BAR. 'Tis here !

HOR. 'Tis here !

MAR. 'Tis gone ! [Exit Ghost.

We do it wrong, being so majestic,  
To offer it the show of violence ;  
For it is, as the air, invulnerable,<sup>(24)</sup>  
And our vain blows malicious mockery.

BAR. It was about to speak, when the cock crew.

HOR. And then it started like a guilty thing  
Upon a fearful summons. I have heard,  
The cock, that is the trumpet to the morn,<sup>(25)</sup>  
Doth with his lofty<sup>b</sup> and shrill-sounding throat  
Awake the god of day ; and, at his warning,  
Whether in sea<sup>(26)</sup> or fire, in earth or air,  
The extravagant and erring spirit hies<sup>(27)</sup>  
To his confine : and of the truth herein  
This present object made probation.

MAR. It faded on the crowing of the cock.<sup>(28)</sup>  
Some say,\* that ever 'gainst that season comes,  
Wherein our Saviour's birth is celebrated,  
The bird of dawning singeth all night long :  
And then, they say, no spirit dare stir\* abroad ;  
The nights are wholesome ; then no planets strike,  
No fairy<sup>(29)</sup> takes,\* nor witch hath power to charm,  
So hallow'd and so gracious is the time.<sup>(30)</sup>

\* Sayes.  
1623, 32.

\* So 4tos.  
can walk,  
1623, 32.

\* So 4tos.  
talkes.  
1623, 32.

<sup>a</sup> Partizan] Pertuisane, Fr. halberd.

<sup>b</sup> lofty] High and loud





Your better wisdoms, which have freely gone  
With this affair along :—For all, our thanks.

Now follows, that you know, young Fortinbras,  
Holding a weak supposal of our worth ;  
Or thinking, by our late dear brother's death,  
Our state to be disjoint and out of frame,  
Colleagu'd with this dream<sup>a</sup> of his advantage,  
He hath not fail'd to pester us with message,  
Importing the surrender of those iands  
Lost by his father, with all bands of law,<sup>(33)</sup>  
To our most valiant brother.—So much for him.  
Now for ourself, and for this time of meeting.  
Thus much the business is : We have here writ  
To Norway, uncle of young Fortinbras,—  
Who, impotent and bed-rid, scarcely hears  
Of this his nephew's purpose, to suppress  
His further gait<sup>(34)</sup> herein ; in that the levies,  
The lists, and full proportions, are all made  
Out of his subject :—<sup>(35)</sup> and we here despatch  
You, good Cornelius, and you, Voltimand,  
For bearers of this greeting to old Norway ;  
Giving to you no further personal power  
To business<sup>b</sup> with the king, more than the scope  
Of these dilated articles allow.<sup>(36)</sup>  
Farewell ; and let your haste commend your duty.

COR. VOL. In that, and all things, will we show  
our duty.

KING. We doubt it nothing ; heartily farewell.

[*Exeunt VOLTIMAND and CORNELIUS.*]

And now, Laertes, what's the news with you ?  
You told us of some suit ; What is't, Laertes ?  
You cannot speak of reason to the Dane,  
And lose<sup>\*</sup> your voice :<sup>c</sup> What wouldst thou beg,  
Laertes,

<sup>a</sup> So 4tos.  
loose.  
1623, 32.

<sup>a</sup> *Colleagu'd with this dream*] United with this wild conceit.

<sup>b</sup> *power to business*] For the purpose of, to transact, business.

<sup>c</sup> *You cannot speak of reason to the Dane,  
And lose your voice*] Of any matter fit to be brought under  
discussion, and throw away your labour.

That shall not be my offer, not thy asking?  
 The head is not more native to the heart,  
 The hand more instrumental to the mouth,  
 Than is the throne of Denmark to thy father.\*  
 What wouldst thou have, Laertes?

*LAER.* My dread lord,  
 Your leave and favour<sup>b</sup> to return to France;  
 From whence though willingly I came to Den-  
 mark,

To shew my duty in your coronation;  
 Yet now, I must confess, that duty done,  
 My thoughts and wishes bend again toward France,  
 And bow them to your gracious leave and pardon.

*KING.* Have you your father's leave? What says  
 'Polonius?

*POL.* He hath, my lord, [wrung from me my slow  
 leave,  
 By laboursome petition; and, at last,  
 Upon his will I seal'd my hard consent:]<sup>c</sup>  
 I do beseech you, give him leave to go.

*KING.* Take thy fair hour, Laertes! time be  
 thine!<sup>d</sup>

And thy best graces spend it at thy will!  
 But now, my cousin Hamlet, and my son,—

\* *The head is not more native, &c.]* The principal parts of the body are not more natural, instrumental, or necessary to each other, than is the throne natural to, and a machine acted upon and under the guidance of, your father.

<sup>b</sup> *Your leave and favour]* The favour of your leave granted, the kind permission. Two substantives with a copulative being here, as is the frequent practise of our author, used for an adjective and substantive: an adjective sense is given to a substantive. See "Law and Heraldry," sc. 1. Horatio.

<sup>c</sup> *Upon his will I seal'd my hard consent]* At or upon his earnest and importunate suit, I gave my full and final, though hardly obtained and reluctant, consent.

<sup>d</sup> *Take thy fair hour! time be thine!*

*And thy best graces spend it at thy will!]* Catch the auspicious moment! be time thy own! and may the exercise of thy fairest virtues fill up those its hours, that are wholly at your command!

**HAM.** A little more than kin, and less than kind.<sup>(37)</sup> [*Aside.*

**KING.** How is it that the clouds still hang on you?

**HAM.** Not so, my lord, I am too much i'the sun.<sup>(38)</sup>

**QUEEN.** Good Hamlet, cast thy nighted colour<sup>a</sup> off,

And let thine eye look like a friend on Denmark.  
Do not, for ever, with thy vailed lids,<sup>b</sup>  
Seek for thy noble father in the dust:  
Thou know'st, 'tis common; all that lives<sup>(39)</sup> must die,

Passing through nature to eternity.

**HAM.** Ay,\* madam, it is common.<sup>c</sup>

**QUEEN.**

If it be,      • I. O. C.

Why seems it so particular with thee?

**HAM.** Seems, madam! nay, it is; I know not seems.

'Tis not alone my inky cloak, good mother,  
Nor customary suits of solemn black,  
Nor windy suspiration of forc'd breath,<sup>(40)</sup>  
No, nor the fruitful river in the eye,  
Nor the dejected haviour of the visage,  
Together with all forms, modes, shows of grief,  
That can denote me truly: These, indeed, seem,  
For they are actions that a man might play:  
But I have that within, which passeth show;<sup>(41)</sup>  
These, but the trappings<sup>d</sup> and the suits of woe.

<sup>a</sup> nighted colour] Black, night-like; as presently he says, "inky cloak:" and in *Lear*, IV. 5, Regan speaks of the "nighted life," of "the dark and blinded Gloster."

<sup>b</sup> vailed lids] Cast down. See *M. of V.* Salar. I. 1. & *L. L. L.* V. 2. Boyet.

<sup>c</sup> Ay, madam, it is common] Similar examples of frailty, connected with such an event, are the things or occurrences, that, he would have it inferred, were common.

<sup>d</sup> trappings] Trappings are 'furnishings,' as in *Lear* III. 1. Kent.

**KING.** 'Tis sweet and commendable in your nature, Hamlet,  
 To give these mourning duties to your father :  
 But, you must know, your father lost a father ;  
 That father lost, lost his ;<sup>a</sup> and the survivor bound  
 In filial obligation, for some term  
 To do obsequious sorrow :<sup>b</sup> But to perséver  
 In obstinate condolément,<sup>c</sup> is a course  
 Of impious stubbornness ; 'tis unmanly grief :  
 It shews a will most incorrect to heaven ;<sup>d</sup>  
 A heart unfortified, or mind impatient ;  
 An understanding simple and unschool'd.  
 For what, we know, must be, and is as common  
 As any the most vulgar thing to sense,<sup>e</sup>  
 Why should we, in our peevish opposition,  
 Take it to heart ? Fye ! 'tis a fault to heaven,  
 A fault against the dead, a fault to nature,  
 To reason most absurd ; whose common theme  
 Is death of fathers, and who still hath cried,  
 From the first corse, till he that died to-day,  
*This must be so.* We pray you, throw to earth  
 This unprevailing<sup>f</sup> woe ; and think of us  
 As of a father : for let the world take note,  
 You are the most immediate to our throne ;  
 And, with no less nobility of love,

<sup>a</sup> *That father lost, lost his*] “ That lost father (of your father, i. e. your grandfather) or father so lost, lost his.”

<sup>b</sup> *do obsequious sorrow*] Follow with becoming and ceremonious observance the memory of the deceased. See III. H. VI. Father. II. 5. & M. W. of W. IV. 2. Falst. We have

“ Shed *obsequious* tears upon his trunk.”

Tit. Andr. V. 3. Luc.

<sup>c</sup> *obstinate condolément*] Ceaseless and unremitted expression of grief.

<sup>d</sup> *incorrect to heaven*] Contumacious towards.

<sup>e</sup> ————— *as common*

*As any the most vulgar thing to sense*] *To sense* is as “ addressed to” sense : in every hour's occurrence offering itself to our observation and feelings.

“ Most sure and vulgar.” Lear, IV. 6. Gent.

<sup>f</sup> *unprevailing*] Fruitless, unprofitable.

Than that which dearest father bears his son,  
 Do I impart toward you.<sup>(42)</sup> For your intent  
 In going back to school in Wittenberg,  
 It is most retrograde to our desire :  
 And, we beseech you, bend you<sup>a</sup> to remain  
 Here, in the cheer and comfort of our eye,  
 Our chiefest courtier, cousin, and our son.

*QUEEN.* Let not thy mother lose her' prayers,  
 Hamlet ;  
 I pray thee, stay with us, go not to Wittenberg.

*HAM.* I shall in all my best obey you, madam.

*KING.* Why, 'tis a loving and a fair reply ;  
 Be as ourself in Denmark.—Madam, come ;  
 This gentle and unforc'd accord of Hamlet  
 Sits smiling to my heart :<sup>b</sup> in grace whereof,<sup>c</sup>  
 No jocund health, that Denmark drinks to-day,<sup>(43)</sup>  
 But the great cannon to the clouds shall tell ;  
 And the king's rouse the heaven shall bruit  
 again,<sup>(44)</sup>

Re-speaking earthly thunder. Come away.

[*Exeunt* King, Queen, Lords, &c. *POLONIUS,*  
*and LAERTES.*

*HAM.* O, that this too too solid flesh would melt,  
 Thaw, and resolve itself<sup>(45)</sup> into a dew !  
 Or that the Everlasting had not fix'd  
 His canon<sup>(46)</sup> 'gainst self-slaughter ! O God ! O  
 God !

How weary, stale, flat, and unprofitable  
 Seem to me all the uses of this world !  
 Eye on't ! O fye ! 'tis an unweeded garden,  
 That grows to seed ; things rank, and gross in  
 nature,  
 Possess it merely.<sup>d</sup> That it should come to this !  
 But two months dead !—nay, not so much, not two :

<sup>a</sup> *bend you*] Dispose, incline.

<sup>b</sup> *Sits smiling to my heart*] *To is at* : gladdens.

<sup>c</sup> *in grace whereof*] Respectful regard or honour.

<sup>d</sup> *merely*] Wholly. See *Tempest*, I. i. Anton.

So excellent a king ; that was, to this,  
Hyperion to a satyr : <sup>(47)</sup> so loving to my mother,  
That he might not beteem <sup>(48)</sup> the winds of heaven  
Visit her face too roughly. Heaven and earth !  
Must I remember ? why, she would hang on him,  
As if increase of appetite had grown  
By what it fed on. <sup>(49)</sup> And yet, within a month,—  
Let me not think on't ;—Frailty, thy name is  
woman !—

A little month ; or ere those shoes were old,  
With which she follow'd my poor father's body,  
Like Niobe, all tears ;—why she, even she,—  
O heaven ! a beast, that wants discourse of reason,<sup>a</sup>  
Would have mourn'd longer,—married with my  
uncle,  
My father's brother ; but no more like my father,  
Than I to Hercules : Within a month ;  
Ere yet the salt of most unrighteous tears  
Had left the flushing in her galled eyes,  
She married :—O most wicked speed, to post  
With such dexterity to incestuous sheets !  
It is not, nor it cannot come to, good ;  
But break, my heart : for I must hold my tongue !

*Enter* HORATIO, BARNARDO, and MARCELLUS.

*HOR.* Hail to your lordship !

*HAM.* I am glad to see you well :  
Horatio,—or I do forget myself.

*HOR.* The same, my lord, and your poor servant  
ever.

*HAM.* Sir, my good friend ; I'll change that  
name with you.<sup>b</sup>

<sup>a</sup> Discourse of reason] Faculty of discussing and reasoning.  
See Tr. & Cr. II. 2, Hect. & infra IV. 4. Haml.

<sup>b</sup> I'll change that name with you] Reciprocally use : I'll put  
myself upon an exact level with.

And what make you from Wittenberg, Horatio?—  
Marcellus?

MAR. My good lord,——

HAM. I am very glad to see you; good even,<sup>(50)</sup>  
sir.

But what, in faith,<sup>a</sup> make you<sup>b</sup> from Wittenberg?

HOR. A truant disposition, good my lord.

HAM. I would not hear your enemy say so;  
Nor shall you do mine ear that violence,  
To make it truster of your own report  
Against yourself: I know, you are no truant.  
But what is your affair in Elsinore?  
We'll teach you to drink deep, ere you depart.

HOR. My lord, I came to see your father's funeral.

HAM. I pray thee, do not mock me, fellow-  
student;

I think, it was to see my mother's wedding.

HOR. Indeed, my lord, it followed hard upon.

HAM. Thrift, thrift, Horatio! the funeral bak'd  
meats<sup>(51)</sup>

Did coldly furnish forth the marriage tables.  
Would I had met my dearest foe<sup>(52)</sup> in heaven  
Ere I had ever seen that day, Horatio!—  
My father,—Methinks, I see my father.

HOR. Where,  
My lord?

HAM. In my mind's eye,<sup>(53)</sup> Horatio.

HOR. I saw him once, he was a goodly king.<sup>c</sup>

HAM. He was a man, take him for all in all,  
I shall not look upon his like again.

HOR. My lord, I think I saw him yesternight.

<sup>a</sup> *in faith*] Faithfully and honestly, in pure and simple verity.

<sup>b</sup> *But what make you*] Is your object? Are you doing. See  
M. W. of W. IV. 2. Mrs. Page.

<sup>c</sup> *goodly king*] See “goodliest,” H. VIII. IV. 2. 3 Gent.



*HAM.* Saw ! who ?

*HOR.* My lord, the king your father.

*HAM.* The king my father !

*HOR.* Season your admiration for a while<sup>a</sup>  
With an attent ear ; till I may deliver,  
Upon the witness of these gentlemen,  
This marvel to you.

*HAM.* For God's love, let me hear.

*HOR.* Two nights together had these gentlemen,  
Marcellus and Barnardo, on their watch,  
In the dead waste<sup>(54)</sup> and middle of the night,  
Been thus encounter'd. A figure like your father,  
Arm'd at all points<sup>(55)</sup> exactly, cap-à-pé,  
Appears before them, and, with solemn march,  
Goes slow and stately by them : thrice he walk'd,  
By their oppress'd and fear-surprized eyes,  
Within his truncheon's length ; whilst they, be-  
still'd

Almost to jelly with the act of fear,<sup>(56)</sup>  
Stand dumb, and speak not to him. This to me  
In dreadful secrecy impart they did ;  
And I with them, the third night kept the watch :  
Where, as they had deliver'd, both in time,  
Form of the thing, each word made true and good,  
The apparition comes : I knew your father ;  
These hands are not more like.

*HAM.* But where was this ?

*MAR.* My lord, upon the platform where we  
watch'd.

*HAM.* Did you not speak to it ?<sup>(57)</sup>

*HOR.* My lord, I did ;  
But answer made it none : yet once, methought,  
It lifted up its head, and did address<sup>b</sup>

<sup>a</sup> *Season your admiration for a while*

*With an attent ear]* By close attention qualify or restrain  
the expression of your astonishment.

<sup>b</sup> *address]* Make ready. See M. N. Dr. V. 1. Phil.

Itself to motion, like as it would speak :

But, even then, the morning cock crew loud ;<sup>(58)</sup>  
And at the sound it shrunk in haste away,  
And vanish'd from our sight.

*HAM.* 'Tis very strange.

*HOR.* As I do live, my honour'd lord, 'tis true ;  
And we did think it writ down\* in our duty,  
To let you know of it.

*HAM.* Indeed, indeed, sirs, but this troubles me.  
Hold you the watch to-night ?

*ALL.* We do, my lord.

*HAM.* Arm'd, say you ?

*ALL.* Arm'd, my lord.

*HAM.* From top to toe ?

*ALL.* My lord, from head to foot.

*HAM.* Then saw you not  
His face ?

*HOR.* O, yes, my lord ; he wore his beaver up.<sup>(59)</sup>

*HAM.* What, look'd he frowningly ?

*HOR.* A countenance more  
In sorrow than in anger.

*HAM.* Pale, or red ?

*HOR.* Nay, very pale.

*HAM.* And fix'd his eyes upon you ?

*HOR.* Most constantly.

*HAM.* I would, I had been there.

*HOR.* It would have much amaz'd you.

*HAM.* Very like,  
Very like : Stay'd it long ?

*HOR.* While one with moderate haste might  
tell a hundred.

*MAR. BER.* Longer, longer.

\* writ down] Prescribed by.

*HOR.* Not when I saw it.

\* grissl'd,  
4to.

*HAM.* His beard was grizly? \* no.

*HOR.* It was, as I have seen it in his life,  
A sable silver'd. <sup>(60)</sup>

*HAM.* I will watch to-night;  
Perchance, 'twill walk again.

*HOR.* I warrant, it will.

\* tenable,  
4to.

*HAM.* If it assume my noble father's person,  
I'll speak to it, though hell itself should gape,  
And bid me hold my peace. I pray you all,  
If you have hitherto conceal'd this sight,  
Let it be treble\* in your silence still; <sup>(61)</sup>  
And whatsoever else shall hap to-night,  
Give it an understanding, but no tongue;  
I will requite your loves: So, fare you well:  
Upon the platform, 'twixt eleven and twelve,  
I'll visit you.

*ALL.* Our duty to your honour.

*HAM.* Your loves, as mine to you: Farewell.  
[*Exeunt* HORATIO, MARCELLUS, and BER-  
NARDO.

My father's spirit in arms! all is not well;  
I doubt some foul play: 'would, the night were  
come!

Till then sit still, my soul: Foul deeds will rise,  
Though all the earth o'erwhelm them, to men's  
eyes. [Exit.

### SCENE III.

*A Room in Polonius' House.*

*Enter* LAERTES and OPHELIA.

*LAER.* My necessities are embark'd; farewell:  
And, sister, as the winds give benefit,\*

\* *benefit*] Favourable means.

And convoy is assistant, do not sleep,  
But let me hear from you.

OPH. Do you doubt that?

LAER. For Hamlet, and the trifling<sup>a</sup> of his fa-  
vours,

Hold it a fashion, and 'a toy in blood;  
A violet in the youth of primy<sup>b</sup> nature,  
\* Forward, <sup>c</sup> not permanent, sweet, not lasting,  
The [pérfume and] suppliance of a minute;<sup>d</sup>  
No more.

\* Forward.  
1623, 32.

OPH. No more but so?

LAER. Think it no more:  
For nature, crescent, does not grow alone  
In thews,<sup>e</sup> and bulk; but, as this temple waxes,  
The inward service of the mind and soul  
Grows wide withal.<sup>(62)</sup> Perhaps, he loves you now;  
And now no soil, nor cautel, doth besmirch  
The virtue of his will: \* <sup>(63)</sup> but, you must fear,  
His greatness weigh'd, his will is not his own;  
For he himself is subject to his birth:  
He may not, as unvalued persons do,  
Carve for himself; for on his choice depends  
The sanctity<sup>\*</sup> and health of the whole state;  
And therefore must his choice be circumscrib'd  
Unto the voice and yielding<sup>f</sup> of that body,

\* fear.  
1623, 32.

\* Safety and  
health of  
this. 4tos.

<sup>a</sup> *trifling of his favours*] Gay and thoughtless intimation.

<sup>b</sup> *primy*] Springtide, youthy.

<sup>c</sup> *Forward, not permanent*] Early, ripe before due season, and thence having in it the principles of premature decay. This is so plainly the sense, that we have not hesitated to adopt the reading of the quartos, *forward*.

<sup>d</sup> *suppliance*] The means of filling up the vacancy. Mr. Steevens finds the word in Chapman's Iliad, IX. "By my *suppliance* given."

<sup>e</sup> *thews*] Sinews, muscular strength. II. H. IV. Falst. III. 2.

<sup>f</sup> *circumscrib'd unto the voice and yielding*] Confined to the sense expressed, and limited to the inclination.

Whereof he is the head : Then if he says he loves  
you,

It fits your wisdom so far to believe it,  
As he in his particular sect and force  
May give his saying deed ;<sup>a</sup> which is no further,  
Than the main voice of Denmark goes withal.  
Then weigh what loss your honour may sustain,  
If with too credent ear you list his songs ;  
Or lose your heart ; or your chaste treasure open  
To his unmaster'd importunity.<sup>b</sup>

Fear it, Ophelia, fear it, my dear sister ;  
And keep you in the rear of your affection,<sup>c</sup>  
Out of the shot and danger of desire.

The chariest maid<sup>(64)</sup> is prodigal enough,  
If she unmask her beauty to the moon :  
Virtue itself scapes not calumnious strokes :  
The canker galls the infants of the spring,<sup>(65)</sup>  
Too oft before their buttons be disclos'd ;  
And in the morn and liquid dew of youth  
Contagious blastments are most imminent.  
Be wary then : best safety lies in fear ;  
Youth to itself rebels, though none else near.

*OPH.* I shall the effect of this good lesson keep,  
As watchman to my heart : But, good my brother,  
Do not, as some ungracious pastors do,  
Show me the steep and thorny way to heaven ;  
Whilst, like a puff'd and reckless libertine,<sup>d</sup>

<sup>a</sup> *As he in his particular sect and force*

*May give his saying deed*] As he in that peculiar rank and class that he fills in the state, and the power and means thereto annexed, may enable him to give his professions effect. "The deed of saying." Tim. V. 1. Painter. "Speaking in deeds." Tr. & Cr. IV. 5. Ulyss. For sect and force the quartos have act and place.

<sup>b</sup> *unmaster'd importunity*] Unruly, unrestrained.

<sup>c</sup> *keep you in the rear of your affection*] Front not the peril : withdraw or check every warm emotion : advance not, as Johnson says, so far as your affection would lead you.

<sup>d</sup> *puff'd and reckless libertine*] Bloated and swoln, the effect of excess ; and heedless and indifferent to consequences. "Ignavus, inefficax, rechelesse." Ortus Vocab. 4to. 1514.

Himself the primrose path of dalliance treads,  
And reakes not his own reade. \*

*LAER.* O fear me not.  
I stay too long;—But here my father comes.

*Enter* POLONIUS.

A double blessing is a double grace;<sup>b</sup>  
Occasion smiles upon a second leave.

*POL.* Yet here, Laertes! aboard, aboard, \* for <sup>a</sup> a bord, a  
shame; <sup>hord. 4to.</sup>  
The wind sits in the shoulder of your sail, <sup>aboard,</sup>  
And you are staid for: There,—my blessing with <sup>aboard.</sup>  
you; <sup>1623, 32.</sup>

[*Laying his Hand on LAERTES' Head.*  
And these few precepts in thy memory  
Look thou character.<sup>(66)</sup> Give thy thoughts no  
tongue,

Nor any unproportion'd thought his act.<sup>c</sup>  
Be thou familiar, but by no means vulgar.  
The friends thou hast, and their adoption tried,  
Grapple them to thy soul with <sup>(67)</sup> hoops of steel;  
But do not dull thy palm <sup>(68)</sup> with entertainment  
Of each new-hatch'd, unfledg'd comrade. Beware  
Of entrance to a quarrel: but, being in,  
Bear it that the opposed<sup>d</sup> may beware of thee.  
Give every man thine ear, but few thy voice;  
Take each man's censure\*, but reserve thy judge-  
ment.

Costly thy habit as thy purse can buy,

\* *reade*] Counsel. The old proverb in the *Two angry Women of Abington*, 1599, is, "Take heed, is a good reed."

STEEVENS.

<sup>b</sup> *grace*] Benefit.

<sup>c</sup> *unproportion'd thought*] Irregular, disorderly.

<sup>d</sup> *opposed*] One of the quartos gives *opposer*.

\* *each man's censure*] Sentiment, opinion.

But not express'd in fancy ; rich, not gaudy :  
 For the apparel oft proclaims the man ;  
 And they in France, of the best rank and station,  
 Are most select and generous, chief in that. <sup>(69)</sup>  
 Neither a borrower, nor a lender be :  
 For loan oft loses both itself and friend ;  
 And borrowing dulls the edge of husbandry.  
 This above all,—To thine ownself be true ;  
 And it must follow, as the night the day, <sup>(70)</sup>  
 Thou canst not then be false to any man.  
 Farewell ; my blessing season this in thee ! <sup>(71)</sup>

*LAER.* Most humbly do I take my leave, my lord.

*POL.* The time invites you <sup>(72)</sup>, go, your servants  
 tend.

*LAER.* Farewell, Ophelia ; and remember well  
 What I have said to you.

*OPH.* 'Tis in my memory lock'd,  
 And you yourself shall keep the key of it. \*

*LAER.* Farewell. *[Exit LAERTES.]*

*POL.* What is't, Ophelia, he hath said to you?

*OPH.* So please you, something touching the  
 lord Hamlet.

*POL.* Marry, well bethought :  
 'Tis told me, he hath very oft of late  
 Given private time to you : <sup>b</sup> and you yourself  
 Have of your audience been most free and boun-  
 teous :

If it be so, (as so 'tis put on me, <sup>c</sup>  
 And that in way of caution,) I must tell you,  
 You do not understand yourself so clearly,

\* *yourself shall keep the key of it]* Thence it shall not be  
 dismissed, till you think it needless to retain it.

<sup>b</sup> *Given private time to you]* Spent his time in private visits  
 to you.

<sup>c</sup> *as so 'tis put on me]* Suggested to, impressed on.

As it behoves my daughter, and your honour :  
What is between<sup>a</sup> you? give me up the truth.

OPH. He hath, my lord, of late, made many  
tenders  
Of his affection to me.

POL. Affection? puh! you speak like a green  
girl,  
Unsifted<sup>b</sup> in such perilous circumstance.  
Do you believe his tenders, as you call them?

OPH. I do not know, my lord, what I should  
think.

POL. Marry, I'll teach you: think yourself a  
baby;  
That you have ta'en these tenders for true pay,  
Which are not sterling. Tender yourself more  
dearly;<sup>(73)</sup>  
Or (not to crack the wind of the poor phrase,  
Roaming it thus,)<sup>(74)</sup> you'll tender me a fool.

OPH. My lord, he hath importun'd me with love,  
In honourable fashion.

POL. Ay,\* fashion you may call it; go to, go to. • I O. C.

OPH. And hath given countenance to his speech,  
my lord,  
With almost all the holy vows of heaven.

POL. Ay,\* springes to catch woodcocks.<sup>c</sup> I do • I O. C.  
know,  
When the blood burns, how prodigal the soul  
Lends the tongue vows: these blazes, daughter,  
Giving more light than heat,—extinct in both,  
Even in their promise, as it is a making,—  
You must not take for fire. From this time,

<sup>a</sup> *is between*] Has passed, intercourse had.

<sup>b</sup> *green girl,*

*Unsifted*] Raw, unwinnowed or exercised. IV. 5. King.

<sup>c</sup> *woodcocks*] Witless things. See M. ado, &c. V. 1. Claud.



Be somewhat scanter<sup>a</sup> of your maiden presence ;  
 Set your entreatments<sup>b</sup> at a higher rate,  
 Than a command to parley. For lord Hamlet,  
 Believe so much in him, That he is young ;  
 \*Teder. 4to. And with a larger \*tether<sup>c</sup> may he walk,  
 Than may be given you : In few, Ophelia,  
 Do not believe his vows : for they are brokers<sup>(75)</sup>  
 † the eye. Not of that die<sup>\*</sup> which their investments<sup>d</sup> show,  
 1623, 32. But mere implorators of unholy suits,  
 Breathing like sanctified and pious bonds,<sup>(76)</sup>  
 The better to beguile, This is for all,—  
 I would not, in plain terms, from this time forth,  
 Have you so slander any moment's leisure,<sup>e</sup>  
 As to give words or talk with the lord Hamlet.  
 Look to't, I charge you ; come your ways.  
 OPH. I shall obey, my lord. [Exeunt.]

## SCENE IV.

*The Platform.*

*Enter HAMLET, HORATIO, and MARCELLUS.*

HAM. The air bites shrewdly ; it is very cold.

HOR. It is a nipping and an eager air.<sup>(77)</sup>

HAM. What hour now ?

<sup>a</sup> scanter] More sparing.

<sup>b</sup> entreatments] Opportunities of entreating or parley. Johnson derives it from *entretien*, Fr.

<sup>c</sup> larger tether] Rope or license.

<sup>d</sup> that die, which their investments show] Investments are covering or exterior. *That die*, instead of *the eye*, is the reading of the quartos.

<sup>e</sup> slander any moment's leisure] Let in reproach upon.

**HOR.** I think, it lacks of twelve.

**MAR.** No, it is struck.\*

**HOR.** Indeed? I heard it not; it then draws  
near the season,  
Wherein the spirit held his wont to walk. <sup>(78)</sup>

[*A Flourish of Trumpets, and Ordnance shot  
off, within.*]

What does this mean, my lord?

**HAM.** The king doth wake to-night, and takes  
his rouse, <sup>(79)</sup>

Keeps wassels\* and the swaggering up-spring reels; <sup>• Wassel.  
4to.</sup>  
And, as he drains his draughts of Rhenish down,  
The kettle-drum and trumpet thus bray out  
The triumph of his pledge.

**HOR.** Is it a custom?

**HAM.** Ay, marry, is't:  
But to my mind,—though I am native here,  
And to the manner born,—it is a custom  
More honour'd in the breach, than the observance.  
This heavy-headed revel, east and west,<sup>b</sup>  
Makes us traduc'd, and tax'd of other nations;  
They clepe us drunkards, and with swinish phrase  
Soil our addition;<sup>c</sup> and, indeed it takes  
From our achievements, though perform'd at height<sup>d</sup>,  
The pith and marrow of our attribute.  
So, oft it chances in particular men,  
That, for some vicious mole of nature<sup>e</sup> in them,

\* *it is struck*] See I. 1. Barn.

<sup>b</sup> *east and west*] Every where: from the rising to the setting sun.

<sup>c</sup> *Clepe us drunkards, and with swinish phrase  
Soil our addition*] Disparage us by using as characteristic of us, terms that imply or impute swinish properties, that fix a swinish "addition" or title to our names. *Clepe, clypian.* Sax. to call.

<sup>d</sup> *at height*] To the utmost, topping every thing.

<sup>e</sup> *— mole of nature*] Natural blemish.

"For marks descried in man's nativity

"Are nature's fault, not their own infamy."

Rape of Lucrece. MALONE.

As, in their birth, (wherein they are not guilty,  
 Since nature cannot choose his origin,)  
 By the o'ergrowth of some complexion,  
 Oft breaking down the pales and forts of reason;  
 Or by some habit, that too much o'er-leavens  
 The form of plausible manners; that these men,  
 Carrying, I say, the stamp of one defect;  
 Being nature's livery, or fortune's star,<sup>b</sup>  
 Their virtues else (be they as pure as grace,  
 As infinite as man may undergo;)<sup>c</sup>  
 Shall in the general censure take corruption<sup>d</sup>  
 From that particular fault: The dram of ill<sup>e</sup>  
 Doth all the noble substance often dout,<sup>e</sup>  
 To his own scandal.<sup>(80)</sup>

<sup>e</sup> ease. 4to.  
 calc. 4to.  
<sup>e</sup> of a doubt.  
 4to.

*Enter Ghost.*

**HOR.** Look, my lord, it comes!

**HAM.** Angels and ministers of grace defend  
 us!—

Be thou a spirit of health, or goblin damn'd,<sup>(81)</sup>  
 Bring with thee airs from heaven,<sup>(82)</sup> or blasts from  
 hell,

<sup>a</sup> *It chances—that for some vicious mole of nature,—  
 Or by some habit—that these men]* To connect the sentence,  
 we must before “that these men” supply “it happens,” or  
 something to that effect. The sense of the latter part of the  
 speech is, A little vice will often obliterate all a man's good qua-  
 lities; and the effect is, that the vice becomes *scandalous*, i. e. of-  
 fensive; being taken for his predominating character. In *All's*  
*Well, &c.* *plausible* has been twice used for *admirable*. I. 2. King.  
 III. 1. Parolles.

<sup>b</sup> *nature's livery, or fortune's star]* The vesture or garb in  
 which nature clothes us; the humour innate, or complexion  
 born with us: or some casualty or fatality, the influence of the  
 star of fortune or chance.

<sup>c</sup> *undergo]* Support, possess.

“To *undergo* such ample grace and honour.”

M. for M. I. 1. Escal.

<sup>d</sup> *censure take corruption]* Estimate become tainted.

Be thy intents wicked, or charitable,  
 Thou com'st in such a questionable shape, <sup>(83)</sup>  
 That I will speak to thee; I'll call thee, Hamlet,  
 King, father, royal Dane: O, answer me;  
 Let me not burst in ignorance! <sup>(84)</sup> but tell,  
 Why thy canoniz'd bones, hearsed in death,<sup>\*</sup>  
 Have burst their cerements!<sup>b</sup> why the sepulchre,  
 Wherein we saw thee quietly in-urn'd,  
 Hath op'd his ponderous and marble jaws,  
 To cast thee up again! What may this mean,  
 That thou, dead corse, again, in complete steel, <sup>(85)</sup>  
 \* Revisits thus the glimpses of the moon,  
 Making night hideous; and we fools of nature, <sup>(86)</sup>  
 So horridly to shake our disposition,<sup>c</sup>  
 With thoughts beyond the reaches of our souls?  
 Say, why is this? wherefore? what should we do?

• Revisited.  
 1632.

*HOR.* It beckons you to go away with it,  
 As if it some impartment did desire  
 To you alone.

*MAR.* Look, with what courteous action  
 It wafts you to a more removed ground:  
 But do not go with it.

*HOR.* No, by no means.

*HAM.* It will not speak; then I will follow it.

*HOR.* Do not, my lord.

*HAM.* Why, what should be the fear?  
 I do not set my life at a pin's fee; <sup>(87)</sup>  
 And, for my soul, what can it do to that,  
 Being a thing immortal as itself?  
 It waves me forth again;—I'll follow it.

*HOR.* What, if it tempt you toward the flood,  
 my lord,  
 Or to the dreadful summit\* of the cliff,

• Sonnet,  
 4tos.  
 Sonnet.  
 1623, 32.

\* *hearsed in death*] Deposited with the accustomed funeral  
 rites: conveyed in the vehicle appropriated to this ceremonial.

<sup>b</sup> *cerements*] Waxen envelope.

<sup>c</sup> *disposition*] Frame of mind; or affection of body and mind.

That beetles o'er his base into the sea?<sup>(88)</sup>  
 And there assume some other horrible form,  
 Which might deprive your sovereignty of reason,<sup>(89)</sup>  
 And draw you into madness? think of it:  
 [The very place puts toys of desperation,  
 Without more motive, into every brain,  
 That looks so many fathoms to the sea,  
 And hears it roar beneath.<sup>(90)</sup>]

HAM. It wafts me still:—  
 Go on, I'll follow thee.

MAR. You shall not go, my lord.

HAM. Hold off your hands.

HOR. Be rul'd, you shall not go.

HAM. My fate cries out,  
 And makes each petty artery in this body  
 As hardy as the Némean lion's nerve.—<sup>(91)</sup>

[Ghost beckons,  
 Still am I call'd;—unhand me, gentlemen;—

[Breaking from them.  
 By heaven, I'll make a ghost of him that lets<sup>a</sup>  
 me:—

I say, away:—Go on, I'll follow thee.

[*Exeunt* Ghost and HAMLET.

HOR. He waxes desperate with imagination.

MAR. Let's follow; 'tis not fit thus to obey him.

HOR. Have after:<sup>b</sup>—To what issue will this  
 come?

MAR. Something is rotten in the state of Den-  
 mark.

HOR. Heaven will direct it.<sup>c</sup>

MAR. Nay, let's follow him.  
 [*Exeunt.*

<sup>a</sup> *lets*] Obstructs.

<sup>b</sup> *Have after*] Take, or betake yourself, after! follow!

<sup>c</sup> *Heaven will direct it*] “The state of Denmark,” to health  
 and soundness.

## SCENE V.

*A more remote Part of the Platform.*

*Re-enter Ghost and HAMLET.*

*HAM.* Whither wilt thou lead me? Speak, I'll  
go no further.

*GHOST.* Mark me.

*HAM.* I will.

*GHOST.* My hour is almost come,  
When I to sulphurous and tormenting flames  
Must render up myself.

*HAM.* Alas, poor ghost!

*GHOST.* Pity me not, but lend thy serious hearing  
To what I shall unfold.

*HAM.* Speak, I am bound to hear.

*GHOST.* So art thou to revenge, when thou shalt  
hear.

*HAM.* What?

*GHOST.* I am thy father's spirit;  
Doom'd for a certain term to walk the night;  
And, for the day, confin'd to fast in fire,<sup>(92)</sup>  
Till the foul crimes, done in my days of nature,  
Are burnt and purg'd away.<sup>(93)</sup> But that I am forbid  
To tell the secrets of my prison-house,  
I could a tale unfold, whose lightest word  
Would harrow up thy soul;<sup>a</sup> freeze thy young  
blood;  
Make thy two eyes, like stars, start from their  
spheres;<sup>(94)</sup>  
Thy knotted and combined locks to part,  
And each particular hair to stand on end,<sup>b</sup>

<sup>a</sup> *harrow up thy soul*] Agitate and convulse. See I. 1. Horat.

<sup>b</sup> *hair to stand on end*] A common image of that day.

“*Standing as frightened with erected haire.*”

Drayton's *Moses his Birth*, B. II. 4to. 1633.

Like quills upon the fretful porcupine :  
 But this eternal blazon must not be  
 To ears of flesh and blood : <sup>(95)</sup> — List, list, O list ! —  
 If thou didst ever thy dear father love, —

*HAM.* O heaven !

*GHOST.* Revenge his foul and most unnatural murder.

*HAM.* Murder ?

*GHOST.* Murder most foul, as in the best it is ;  
 But this most foul, strange, and unnatural.

*HAM.* Haste me to know it ; that I, with wings  
 as swift

As meditation, or the thoughts of love, <sup>(96)</sup>  
 May sweep to my revenge.

*GHOST.* I find thee apt ;  
 And duller should'st thou be than the fat weed  
 That rots itself in ease on Lethe wharf, <sup>(97)</sup>  
 Would'st thou not stir in this. Now, Hamlet, hear :  
 'Tis given out, that sleeping in mine orchard,<sup>a</sup>  
 A serpent stung me ; so the whole ear of Denmark  
 Is by a forged process<sup>b</sup> of my death  
 Rankly abus'd : but know, thou noble youth,  
 The serpent that did sting thy father's life,  
 Now wears his crown.

*HAM.* O, my prophetick soul ! my uncle !

*GHOST.* Ay, that incestuous, that adulterate  
 beast, <sup>(98)</sup>

With witchcraft of his wit, with traitorous gifts,  
 (O wicked wit, and gifts, that have the power  
 So to seduce !) won to his shameful lust  
 The will of my most seeming virtuous queen :  
 O, Hamlet, what a falling-off was there !  
 From me, whose love was of that dignity,  
 That it went hand in hand even with the vow  
 I made to her in marriage ; and to decline

<sup>a</sup> *orchard*] Garden. See *Jul. Cæs.* II. *Orchard* the scene.

<sup>b</sup> *forged process*] Report of proceedings.

Upon a wretch,<sup>a</sup> whose natural gifts were poor  
To those of mine!

But virtue, as it never will be mov'd,  
Though lewdness court it in a shape of heaven;  
So lust, though to a radiant angel link'd,  
Will sate itself in a celestial bed,  
And prey on garbage.<sup>(99)</sup>

But, soft! methinks, I scent the morning air;  
Brief let me be:—Sleeping within mine orchard,  
My custom always of the afternoon,  
Upon my secure<sup>b</sup> hour thy uncle stole,  
With juice of cursed hebenon<sup>(100)</sup> in a vial,  
And in the porches of mine ears did pour  
The leperous distilment; whose effect  
Holds such an enmity with blood of man,  
That, swift as quicksilver, it courses through  
The natural gates and alleys of the body;  
And, with a sudden vigour, it doth posset  
And curd, like eager droppings into milk,<sup>c</sup>  
The thin and wholesome blood: so did it mine;  
And a most instant tetter bark'd about,  
Most lazar-like, with vile and loathsome crust,  
All my smooth body.

Thus was I, sleeping, by a brother's hand,  
Of life, of crown, of queen, at once despatch'd:<sup>d</sup>  
Cut off even in the blossoms of my sin,  
Unhousel'd, disappointed, unanel'd;<sup>(101)</sup>  
No reckoning made, but sent to my account  
With all my imperfections on my head:  
O, horrible! O, horrible! most horrible!  
If thou hast nature in thee, bear it not;  
Let not the royal bed of Denmark be  
A couch for luxury<sup>e</sup> and damned incest.

<sup>a</sup> Decline *upon a wretch*] With degradation stoop to. See Tr. & Cr. IV. 5, Nestor.

<sup>b</sup> *secure*] Unguarded.

<sup>c</sup> *eager droppings into milk*] Acid. See "eager air," Sc. 4.

<sup>d</sup> *despatch'd*] Despoiled.

<sup>e</sup> *luxury*] Lasciviousness. See Tr. & Cr. V. 2. Thersit.



But, howsoever thou pursu'st this act,  
 Taint not thy mind, nor let thy soul contrive  
 Against thy mother aught; leave her to heaven,  
 And to those thorns that in her bosom lodge,  
 To prick and sting her. Fare thee well at once!  
 The glow-worm shows the matin to be near,  
 And 'gins to pale his uneffectual fire: <sup>(102)</sup>  
 Adieu, adieu, adieu! remember me. [Exit.

*HAM.* O all you host of heaven! O earth! What  
 else?

And shall I couple hell?—O fye!\*—Hold, hold,  
 my heart;

And you, my sinews, grow not instant old,  
 But bear me stiffly up!—Remember thee?  
 Ay, thou poor ghost, while memory holds a seat  
 In this distracted globe. Remember thee?  
 Yea, from the tablet of my memory <sup>(103)</sup>  
 I'll wipe away all trivial fond records,  
 All saws of books,<sup>b</sup> all forms, all pressures past,<sup>c</sup>  
 That youth and observation copied there;  
 And thy commandment all alone shall live  
 Within the book and volume of my brain,  
 Unmix'd with baser matter: yes, by heaven.  
 O most pernicious woman!  
 O villain, villain, smiling, damned villain!  
 My tables,—meet it is, I set it down,  
 That one may smile, and smile, and be a villain;  
 At least, I am sure, it may be so in Denmark:

[Writing.

So, uncle, there you are. Now to my word; <sup>(104)</sup>  
 It is, *Adieu, adieu!*\* remember me.  
 I have sworn't.

\* Adew,  
 4tos. adue,  
 1623, 32.

*HOR.* [Within] My lord, my lord,——

*MAR.* [Within] Lord Hamlet,——

\* *And shall I couple hell?—O fye]* Mend thy thought! stain  
 not thy mind with an association so unfit and unworthy.

<sup>b</sup> *saws of books]* Maxims, sayings. See song at end of L. L. L.

<sup>c</sup> *pressures past,]* Impressions heretofore made.

HOR. [*Within*] Heaven secure him !

HAM. . . . . So be it !

MAR. [*Within*] Illo, ho, ho, my lord !

HAM. Hillo, ho, ho, boy !<sup>(105)</sup> come, bird,  
come.<sup>(106)</sup>

*Enter HORATIO and MARCELLUS.*

MAR. How is't, my noble lord ?

HOR. . . . . What news, my lord ?

HAM. O, wonderful !

HOR. . . . . Good my lord, tell it.

HAM. . . . . No ;  
You will reveal it.

HOR. Not I, my lord, by heaven !

MAR. . . . . Nor I, my lord.

HAM. How say you then ; would heart of man  
once think it ?

But you'll be secret,——

HOR. MAR. . . . . Ay,\* by heaven, my lord. • I. O. C.

HAM. There's ne'er a villain, dwelling in all  
Denmark,  
But he's an arrant knave.

HOR. There needs no ghost, my lord, come from  
the grave,  
To tell us this.

HAM. . . . . Why, right ; you are in the right ;  
And so, without more circumstance at all,  
I hold it fit, that we shake hands, and part :  
You, as your business, and desire, shall point you ;  
For every man hath business, and desire,  
Such as it is,—and, for my own poor part,  
Look you, I will go pray.

*HOR.* These are but wild and whirling words,<sup>a</sup>  
my lord.

*HAM.* I am sorry they offend you, heartily; yes,  
'Faith, heartily.

*HOR.* There's no offence, my lord.

*HAM.* Yes, by Saint Patrick,<sup>(107)</sup> but there is,  
Horatio,

And much offence too. Touching this vision here,  
It is an honest ghost, that let me tell you:  
For your desire to know what is between us,  
O'er-master it<sup>b</sup> as you may. And now, good friends,  
As you are friends, scholars, and soldiers,  
Give me one poor request.

*HOR.* What is't, my lord?  
We will.

*HAM.* Never make known what you have seen  
to-night.

*HOR. MAR.* My lord, we will not.

*HAM.* Nay, but swear't.

*HOR.* In faith,  
My lord, not I.

*MAR.* Nor I, my lord, in faith.

*HAM.* Upon my sword.

*MAR.* We have sworn, my lord, already.

*HAM.* Indeed, upon my sword, indeed.

*GHOST.* [*Beneath.*] Swear.

*HAM.* Ha, ha, boy! say'st thou so? art thou there,  
true-penny?<sup>(108)</sup>

*Seller-edge, 1623. idge, 1632. ige. 4tos.* Come on,—you hear this fellow in the cellarage,\*—  
Consent to swear.

*HOR.* Propose the oath, my lord.

<sup>a</sup> *wild and whirling words*] Random, thrown out with no specific aim.

<sup>b</sup> *O'er-master it*] Get the better of it.

HAM. Never to speak of this that you have seen,  
Swear by my sword.<sup>(109)</sup>

GHOST. [*Beneath.*] Swear.

HAM. *Hic & ubique?* then we'll shift our  
ground:—

Come hither, gentlemen,  
And lay your hands again upon my sword:  
Swear by my sword,  
Never to speak of this that you have heard.

GHOST. [*Beneath.*] Swear by his sword.

HAM. Well said, old mole! can'st work i'the  
earth so fast?

A worthy pioneer!—Once more remove, good  
friends.

HOR. O day and night,<sup>a</sup> but this is wondrous  
strange!

HAM. And therefore as a stranger give it wel-  
come.<sup>b</sup>

There are more things in heaven and earth, Horatio,  
Than are dreamt of in your philosophy.

But come;—

Here, as before,<sup>(110)</sup> never, so help you mercy!

How strange or odd soe'er I bear myself,

As I, perchance, hereafter shall think meet

To put an antick disposition on,—

That you, at such times seeing me, never shall,

With arms encumber'd thus,<sup>c</sup> or this head-shake,

Or by pronouncing of some doubtful phrase,

As, *Well, we know*;—or, *We could, an if we*

*would*;—or, *If we list to speak*;—or, *There be, an*

*if there might*;—

Or such ambiguous giving out, to note

<sup>a</sup> *O day and night*] This may mean, O! the course of sub-  
lunary things! but is more probably only a petty oath.

<sup>b</sup> *give it welcome*] Receive it courteously and compliantly.

<sup>c</sup> *arms encumber'd thus*] Close pressed upon each other,  
folded.

That you know aught of me:—This do you swear,  
So grace and mercy at your most need help you!

GHOST. [*Beneath.*] Swear.

HAM. Rest, rest, perturbed spirit!<sup>(111)</sup> So, gentlemen,

With all my love I do commend me to you:  
And what so poor a man as Hamlet is  
May do, to express his love and friending to you,  
God willing, shall not lack.\* Let us go in together;  
And still your fingers on your lips, I pray.  
The time is out of joint;—O cursed spite!  
That ever I was born to set it right!  
Nay, come, let's go together. [*Exeunt.*

\* friending to you—shall not lack] Disposition to serve you shall not be wanting.

ACT II. SCENE I.

*A Room in Polonius's House.*

*Enter POLONIUS and REYNOLD .*

POL. Give him this money, and these notes,  
Reynoldo.

REY. I will, my lord.

POL. You shall do marvelous\* wisely, good <sup>\* 4tos. marvels, 1623, 32.</sup>  
Reynoldo,  
Before you visit him, to make inquiry  
Of his behaviour.

REY. My lord, I did intend it.

POL. Marry, well said: very well said.<sup>(1)</sup> Look  
you, sir,  
Inquire me first what Danskers<sup>(2)</sup> are in Paris;  
And how, and who, what means, and where they  
keep,

What company, and what expence; and finding,  
By this encompassment and drift of question,\*  
That they do know my son, come you more nearer\* <sup>\* neere, 1632.</sup>  
Than\* your particular demands will touch it:<sup>b</sup> <sup>\*Then, O.C.</sup>  
Take you, as 'twere, some distant knowledge of him;  
As thus,—*I know his father, and his friends,*  
*And, in part, him ;—*Do you mark this, Reynoldo?

REY. Ay, very well, my lord.

POL. *And, in part, him ;—*but, you may say, *not well:*

\* *encompassment and drift*] Winding and circuitous course.

<sup>b</sup> *Than your particular demands will touch it*] Than such inquiry into particulars is likely to reach.

*But, if't be he I mean, he's very wild ;  
Addicted so and so ;—and there put on him<sup>a</sup>  
What forgeries you please ; marry, none so rank<sup>b</sup>  
As may dishonour him ; take heed of that ;  
But, sir, such wanton, wild, and usual slips,  
As are companions noted and most known  
To youth and liberty.*

*REY.* As gaming, my lord.

• I. O. C. *POL.* Ay,<sup>\*</sup> or drinking, fencing, swearing, quarrelling,  
Drabbing:—You may go so far.

*REY.* My lord, that would dishonour him.

*POL.* 'Faith, no ; as you may season it in the charge.<sup>c</sup>

You must not put another<sup>d</sup> scandal on him,  
That he is open to incontinency ;  
That's not my meaning : but breathe his faults so quaintly,  
That they may seem the taints of liberty :  
The flash and out-break of a fiery mind ;  
A savageness in unreclaimed blood,  
Of general assault.<sup>e</sup>

*REY.* But, my good lord,——

*POL.* Wherefore should you do this ?

• I. O. C. *REY.* Ay,<sup>\*</sup> my lord,  
and so throughout the whole. I would know that.

<sup>a</sup> *put on him*] impute to him.

<sup>b</sup> *rank*] gross.

<sup>c</sup> *Faith, no ; as you may season it in the charge.*] Manage it, by throwing in some qualifying ingredient.

<sup>d</sup> *another scandal, That he is open to, &c.*] A different and a further charge ; that he is a professed libertine.

<sup>e</sup> *Breathe his faults so quaintly—Of general assault.*] Glance with an easy gaiety at his faults, as the mischiefs of too large a range, and the wildness of untamed blood, by which all youth is assailed.

**POL.** Marry, sir, here's my drift ;  
 And, I believe, it is a fetch of warrant :<sup>a</sup>  
 You laying these slight sullies on my son,  
 As 'twere a thing a little soil'd i'the working,<sup>b</sup>  
 Mark you,  
 Your party in converse,<sup>c</sup> him you would sound,  
 Having ever seen in the prenominate crimes,  
 The youth you breathe of, guilty, be assur'd,  
 He closes with you in this consequence ;<sup>d</sup>  
*Good sir, or so ; or friend, or gentleman,—*  
 According to the phrase, or the addition,  
 Of man, and country.<sup>(3)</sup>

**REY.** Very good, my lord.

**POL.** And then, sir, does he this,—He does—  
 What was I about to say?—By the mass, I was about  
 to say something :<sup>e</sup>—Where did I leave ?

<sup>e</sup> nothing,  
 1632.

**REY.** At, closes in the consequence.

**POL.** At, closes in the consequence,—*Ay, marry ;*  
 He closes with you thus :—*I know the gentleman ;*  
*I saw him yesterday, or t'other day,*  
*Or then, or then ; with such, or such ; and, as you*  
*say,*  
*There was he gaming ; there o'ertook in his rouse ;*  
*There falling out at tennis : or, perchance,*  
*I saw him enter such a house of sale,*  
*(Videlicet, a brothel,) or so forth.—*  
 See you now ;  
 Your bait of falsehood takes this carp of truth :  
 And thus do we of wisdom and of reach,  
 With windlances, and with assays of bias,<sup>(4)</sup>

<sup>a</sup> *fetch of warrant*] Device approved.

<sup>b</sup> *As 'twere a thing a little soil'd i'the working*] As having in his commerce with the world unavoidably contracted some small blemishes.

<sup>c</sup> *Your party in converse*] Puttenham uses much the same phrase : “The common conversant.” *Arte of Poesie*, 4to. 1589, p. 251.

<sup>d</sup> *closes in this consequence*] Something to this effect, falls in with you into this conclusion.



By indirections find directions out ;  
 So, by my former lecture and advice,  
 Shall you my son : You have me, \* have you not ?

*REY.* My lord, I have.

*POL.* God be wi' you ; fare you well.

*REY.* Good my lord,——

*POL.* Observe his inclination in yourself. <sup>(5)</sup>

*REY.* I shall, my lord.

*POL.* And let him ply his musick.

*REY.* Well, my lord,  
 [Exit.

*Enter OPHELIA.*

*POL.* Farewell!—How now, Ophelia? What's  
 the matter ?

*OPH.* O, my lord, my lord, I have been so af-  
 frightened!

*POL.* With what, in the name of heaven?

*OPH.* My lord, as I was sewing in my closet,  
 Lord Hamlet,—with his doublet all unbrac'd ;  
 No hat upon his head ; his stockings foul'd,  
 Ungarter'd, and down-gyved to his ancle ; <sup>(6)</sup>  
 Pale as his shirt ; his knees knocking each other ;  
 And with a look so piteous in purport,  
 As if he had been loosed out of hell,  
 To speak of horrors,—he comes before me.

*POL.* Mad for thy love ?

*OPH.* My lord, I do not know ;  
 But, truly, I do fear it.

*POL.* What said he ?

*OPH.* He took me by the wrist, and held me hard ;  
 Then goes he to the length of all his arm ;

\* *You have me*] Take, conceive, me.

And, with his other hand thus o'er his brow,  
 He falls to such perusal of my face,  
 As he would draw it. Long staid he so;  
 At last,—a little shaking of mine arm,  
 And thrice his head thus waving up and down,—  
 He rais'd a sigh so piteous and profound,  
 As it did seem to shatter all his bulk,<sup>a</sup>  
 And end his being: That done, he lets me go:  
 And, with his head over his shoulder turn'd,  
 He seem'd to find his way without his eyes;  
 For out o'doors he went without their helps,  
 And, to the last, bended their light on me.

*POL.* Come, go with me; I will go seek the king.  
 This is the very ecstasy of love;  
 Whose violent property foredoes itself,<sup>b</sup>  
 And leads the will to desperate undertakings,  
 As oft as any passion under heaven,  
 That does afflict our natures. I am sorry,—  
 What, have you given him any hard words of late?

*OPH.* No, my good lord; but, as you did com-  
 mand,  
 I did repel his letters, and denied  
 His access to me.

*POL.* That hath made him mad.  
 I am sorry, that with better heed and judgment,  
 I had not quoted him.<sup>(7)</sup> I fear'd, he did but  
 trifle,  
 And meant to wreck thee; but, beshrew<sup>c</sup> my jea-  
 lousy!  
 It seems, it is as proper to our age  
 To cast beyond ourselves in our opinions,  
 As it is common for the younger sort  
 To lack discretion.<sup>(8)</sup> Come, go we to the king:

<sup>a</sup> *his bulk*] Frame. See R. III. Clar. I. 4.

<sup>b</sup> *foredoes*] Brings to a premature end, destroys, V. 1. Haml.

<sup>c</sup> *beshrew my jealousy*] A mischief on! See M. N. Dr. II. 3. Hermia.

This must be known; which, being kept close,  
   might move  
 More grief to hide, than hate to utter love.<sup>(9)</sup>  
 Come.

[*Exeunt.*]

## SCENE II.

### *A Room in the Castle.*

*Enter King, Queen, ROSENCRANTZ, GUILDEN-  
 STERN, and Attendants.*

*KING.* Welcome, dear Rosencrantz, and Guildenstern!

Moreover that we much did long to see you,  
 The need, we have to use you, did provoke  
 Our hasty sending. Something have you heard  
 Of Hamlet's transformation; so I call it,  
 Since not the exterior nor the inward man  
 Resembles that it was: What it should be,

<sup>then O.C.</sup> More than \* his father's death, that thus hath put  
   him

<sup>dream, 4tos.</sup> So much from the understanding of himself,  
 I cannot deeme \* of: \* I entreat you both,  
 That, being of so young days brought up with  
   him;

And, since, so neighbour'd to<sup>b</sup> his youth and humour,—

That you vouchsafe your rest<sup>c</sup> here in our court  
 Some little time: so by your companies

\* *the understanding of himself,*  
*I cannot deeme of]* The just estimate of himself I cannot judge of, or comprehend.

<sup>b</sup> *neighbour'd to]* Close familiarity with.

<sup>c</sup> *vouchsafe your rest]* Please to reside.

To draw him on to pleasures ; and to gather,  
So much as from occasion you may glean,  
Whether aught, to us unknown, afflicts him thus,  
That, open'd, lies within our remedy.

QUEEN. Good gentlemen, he hath much talk'd  
of you ;  
And, sure I am, two men there are not living,  
To whom he more adheres. If it will please you  
To show us so much gentry,<sup>a</sup> and good will,  
As to expend your time with us a while,  
For the supply and profit<sup>b</sup> of our hope,  
Your visitation shall receive such thanks  
As fits a king's remembrance.

ROS. Both your majesties  
Might, by the sovereign power you have of us,<sup>c</sup>  
Put your dread pleasures more into command  
Than to entreaty.

GUIL. But we both obey ;  
And here give up ourselves, in the full bent,<sup>d</sup>  
To lay our service freely at your feet,  
To be commanded.

KING. Thanks, Rosencrantz, and gentle Guildenstern.

QUEEN. Thanks, Guildenstern, and gentle Rosencrantz :  
And I beseech you instantly to visit  
My too much changed son. Go, some of you,  
And bring these gentlemen where Hamlet is.

GUIL. Heavens make our presence, and our  
practices,  
Pleasant and helpful to him !

<sup>a</sup> *gentry*] Gentle courtesy.

<sup>b</sup> *For the supply and profit*] In aid and furtherance.

<sup>c</sup> *of us*] Is over us.

<sup>d</sup> *in the full bent*] To the full stretch and range. It is a term derived from archery. See *M. ado &c.* II. 3. Bened.

QUEEN.

Amen!

[*Exeunt* ROSENCRANTZ, GUILDENSTERN,  
and some *Attendants*.]

*Enter* POLONIUS.

POL. The ambassadors from Norway, my good  
lord,  
Are joyfully return'd.

KING. Thou still hast been the father of good  
news.<sup>a</sup>

POL. Have I, my lord? Assure you, my good  
liege,  
I hold my duty, as I hold my soul,  
Both to my God, and to my gracious king:  
And I do think, (or else this brain of mine  
Hunts not the trail of policy<sup>(10)</sup> so sure  
As it hath us'd to do,) that I have found  
The very cause of Hamlet's lunacy.

KING. O, speak of that; that do I long to hear.

POL. Give first admittance to the ambassadors;  
My news shall be the fruit<sup>\*b</sup> to that great feast.

<sup>a</sup> news,  
1623, 32.

KING. Thyself do grace<sup>c</sup> to them, and bring  
them in. [*Exit* POLONIUS.  
He tells me, my dear Gertrude, he hath found  
The head and source of all your son's distemper.

QUEEN. I doubt it is no other but the main;<sup>(11)</sup>  
His father's death, and our o'erhasty marriage.

<sup>a</sup> *the father of good news*] He, from whom it sprung or was  
derived.

<sup>b</sup> *My news shall be the fruit*] *Fruit* is the reading of the  
quartos. By *news* must be meant the talk or leading topic  
at, &c.

<sup>c</sup> *grace*] The honours.

*Re-enter* POLONIUS, *with* VOLTIMAND *and* CORNELIUS.

*KING.* Well, we shall sift him. Welcome, my good friends!

Say, Voltimand, what from our brother Norway?

*VOLT.* Most fair return of greetings, and desires. Upon our first,<sup>a</sup> he sent out to suppress His nephew's levies; which to him appear'd To be a preparation 'gainst the Polack; But, better look'd into, he truly found It was against your highness: Whereat griev'd, That so his sickness, age, and impotence, Was falsely borne in hand,<sup>(12)</sup>—sends out arrests On Fortinbras; which he, in brief, obeys; Receives rebuke from Norway; and, in fine, Makes vow before his uncle, never more To give the assay of arms against your majesty. Whereon old Norway, overcome with joy, Gives him three thousand crowns in annual fee,<sup>b</sup> And his commission, to employ those soldiers, So levied as before, against the Polack: With an entreaty, herein further shown,

[*Gives a Paper.*

That it might please you to give quiet pass Through your dominions for this enterprize; On such regards of safety, and allowance, As therein are set down.

*KING.* It likes us well;<sup>(13)</sup> And, at our more consider'd time,<sup>c</sup> we'll read, Answer, and think upon this business. Mean time, we thank you for your well-took labour:

<sup>a</sup> Upon our first] i. e. audience, or opening of our business.

<sup>b</sup> three thousand crowns in annual fee] A feud or fee (in land) of that yearly value. Ritson. See "pin's fee." I. 4. Haml.

<sup>c</sup> At our considered time.] The past used for that which is in prospect: "when we have more time for considering."

Go to your rest; at night we'll feast together:  
Most welcome home!

[*Exeunt* VOLTIMAND and CORNELIUS.

POL. This business is well ended.  
My liege, and madam, to expostulate\*  
What majesty should be, what duty is,  
Why day is day, night, night, and time is time,  
Were nothing but to waste night, day, and time.  
Therefore, since brevity is the soul of wit,  
And tediousness the limbs and outward flourishes,—  
I will be brief: Your noble son is mad:  
Mad call I it: for to define true madness,  
What is't, but to be nothing else but mad:  
But let that go.

QUEEN. More matter, with less art.

POL. Madam, I swear, I use no art at all.  
That he is mad, 'tis true: 'tis true, 'tis pity;  
And pity 'tis, 'tis true: a foolish figure;  
But farewell it, for I will use no art.  
Mad let us grant him then: and now remains,  
That we find out the cause of this effect;  
Or, rather say, the cause of this defect;  
For this effect, defective, comes by cause:  
Thus it remains, and the remainder thus.<sup>(14)</sup>  
Perpend:  
I have a daughter; have, while she is mine;  
Who, in her duty and obedience, mark,  
Hath given me this: Now gather, and surmise.  
[Reads] *To the celestial, and my soul's idol, the  
most beautified*<sup>(15)</sup> *Ophelia*,—  
That's an ill phrase, a vile phrase; *beautified* is a  
vile phrase; but you shall hear. Thus:  
*In her excellent white bosom, these,*<sup>(16)</sup> &c.

QUEEN. Came this from Hamlet to her?

\* *expostulate*] To *expostulate* is to discuss, to put the pros and cons, to answer demands upon the question. *Expose* is an old term of similar import.

*POL.* Good madam, stay awhile; I will be faithful.—

*Doubt thou, the stars are fire;           [Reads.  
Doubt, that the sun doth move :  
Doubt truth to be a liar ;  
But never doubt, I love.*

*O dear Ophelia, I am ill at these numbers;<sup>a</sup> I have not art to reckon my groans: but that I love thee best, O most best,<sup>(17)</sup> believe it. Adieu.*

*Thine evermore, most dear lady, whilst  
this machine is to him,<sup>b</sup> Hamlet.*

This, in obedience, hath my daughter shown me:  
And more above, hath his <sup>a</sup>solicitings,<sup>(18)</sup>  
As they fell out by time, by means, and place,  
All given to mine ear.

<sup>a</sup> soliciting.  
1623, 92.

*KING.* But how hath she  
Receiv'd his love?

*POL.* What do you think of me?

*KING.* As of a man faithful and honourable.

*POL.* I would fain prove so. But what might  
you think,

When I had seen this hot love on the wing,  
(As I perceiv'd it, I must tell you that,  
Before my daughter told me,) what might you,  
Or my dear majesty your queen here, think,  
If I had play'd the desk, or table-book;  
Or given my heart a winking, mute and dumb;  
Or look'd upon this love with idle sight;<sup>(19)</sup>  
What might you think? no, I went round to  
work,<sup>(20)</sup>

And my young mistress thus did I bespeak;

<sup>a</sup> *I am ill at these numbers*] No talent for.

<sup>b</sup> *Whilst this machine is to him*] Belongs to, obeys his impulse; so long as he is "a sensible warm motion," M. for M.



\* sphere,  
4to. 1632.  
\* prescripts  
4tos.

*Lord Hamlet is a prince out of thy \*star,\**  
*This must not be:* and then I precepts\* gave her,  
 That she should lock herself from his resort,  
 Admit no messengers, receive no tokens.  
 Which done, she took the fruits of my advice;<sup>b</sup>  
 And he, repulsed, (a short tale to make,)  
 Fell into a sadness; then into a fast;<sup>(21)</sup>  
 Thence to a watch;<sup>c</sup> thence into a weakness;  
 Thence to a lightness; and, by this declension,  
 Into the madness wherein now he raves,  
 And all we waile\* for.

\* mourn.  
4tos.

*KING.* Do you think, 'tis this?

\* like 4to.

*QUEEN.* It may be, very likely.\*

*POL.* Hath there been such a time, (I'd fain  
 know that,)

That I have positively said, 'Tis so,  
 When it prov'd otherwise?

*KING.* Not that I know.

*POL.* Take this from this, if this be otherwise:  
 [*Pointing to his Head and Shoulder.*  
 If circumstances lead me, I will find  
 Where truth is hid, though it were hid indeed  
 Within the centre.

*KING.* How may we try it further?

*POL.* You know, sometimes he walks four hours  
 together,  
 Here in the lobby.

*QUEEN.* So he does, indeed.

*POL.* At such a time I'll loose my daughter to  
 him:

\* *out of thy star*] Is, as a constellation of a higher class or order. This is also the reading of the 4to. 1611.

<sup>b</sup> *Which done, she took the fruits of my advice;*] She took the fruits of advice when she obeyed advice, the advice was then made fruitful. JOHNSON.

<sup>c</sup> *watch*] Sleepless state.

Be you and I behind an arras<sup>a</sup> then ;  
 Mark the encounter: if he love her not,  
 And be not from his reason fallen thereon,  
 Let me be no assistant for a state,  
 And<sup>\*</sup> keep a farm, and carters.

<sup>\*</sup> But, 4tos.

KING.

We will try it.

*Enter HAMLET, reading.*

QUEEN. But, look, where sadly the poor wretch  
 comes reading.

POL. Away, I do beseech you, both away ;  
 I'll boord<sup>\*</sup> him presently :<sup>b</sup>—O, give me leave.— <sup>\*</sup> boord, 4tos.

*[Exeunt King, Queen, and Attendants.]*

How does my good lord Hamlet ?

HAM. Well, god-'a-mercy.

POL. Do you know me, my lord ?

HAM. Excellent, excellent well; you are a fish-  
 monger.

POL. Not I, my lord.

HAM. Then I would you were so honest a man.

POL. Honest, my lord ?

HAM. Ay, sir : to be honest, as this world goes,  
 is to be one man picked out of two<sup>\*</sup> thousand. <sup>\*</sup> ten, 4tos.

POL. That's very true, my lord.

HAM. For if the sun breed maggots in a dead  
 dog, being a good kissing carrion,—Have you a  
 daughter ?

POL. I have, my lord.

HAM. Let her not walk i'the sun: conception is

<sup>a</sup> *behind an arras*] Hangings of the room. See I. H. IV. Pr.  
 Hen. II. 4.

<sup>b</sup> *I'll boord him presently*] Accost, address. See Tw. N. I.  
 3. Sir Tob.

a blessing; but as your daughter may conceive,—friend, look to't. <sup>(92)</sup>

*POL.* How say you by that? [*Aside.*] Still harping on my daughter:—yet he knew me not at first; he said, I was a fishmonger: He is far gone, far gone: and, truly in my youth I suffered much extremity for love; very near this. I'll speak to him again.—What do you read, my lord?

*HAM.* Words, words, words.

*POL.* What is the matter, my lord?

*HAM.* Between who?

\* read 4tos. *POL.* I mean, the matter that you mean,\* my lord.

\* rogue 4tos. *HAM.* Slanders, sir: for the satirical slave \* says here that old men have grey beards; that their faces are wrinkled; their eyes purging thick amber, and plum-tree gum; and that they have a plentiful lack of wit, together with most weak hams: All of which, sir, though I most powerfully and potently believe, yet I hold it not honesty to have it thus set down: for yourself, sir, shall be as old as I am, if like a crab, you could go backward.

*POL.* Though this be madness, yet there's method in it. [*Aside.*] Will you walk out of the air, my lord?

*HAM.* Into my grave?

*POL.* Indeed, that is out o'the air.—How pregnant sometimes his replies \* are! a happiness that often madness hits on, which reason and sanity could not so prosperously be delivered of. I will leave him, and suddenly contrive the means of meeting between him and my daughter.—My honourable lord, I will most humbly take my leave of you.

\* how pregnant his replies] Big with meaning. We have "dull and *unpregnant*" at the end of this scene. Haml. "Quick and *pregnant* capacities." Puttenham's *Arte of Poesie*. p. 154.

*HAM.* You cannot, sir, take from me any thing that I will more willingly part withal ; except my life, except my life, except my life.

*POL.* Fare you well, my lord.

*HAM.* These tedious old fools !

*Enter ROSENCRANTZ and GUILDENSTERN.*

*POL.* You go to seek the lord Hamlet ; there he is.

*Ros.* God save you, sir! [*To* POLONIUS.  
[*Exit* POLONIUS.

*GUIL.* My honour'd lord !—

*Ros.* My most dear lord !—

*HAM.* My excellent good friends ! How dost thou, Guildenstern ? Ah, Rosencrantz ! Good lads, how do ye both ?

*Ros.* As the indifferent children of the earth.\*

*GUIL.* Happy, in that we are not overhappy ;  
On fortune's cap we are not the very button.

*HAM.* Nor the soles of her shoe ?

*Ros.* Neither, my lord.

*HAM.* Then you live about her \*waist, or in the \*wast,O.C.  
middle of her favours ?

*GUIL.* 'Faith, her privates we.†

*HAM.* In the secret parts of fortune ? O, most true ; she is a strumpet. What news ?

*Ros.* None, my lord ; but that the world's  
grown honest.

\* *the indifferent children of the earth*] Who, not lifted too high, are, as is said, *indifferently* well off.

† *Faith, her privates we*] One sense at least here is the military one, of not being in authority or command.

*HAM.* Then is dooms-day near: But your news is not true. Let me question more in particular: What have you, my good friends, deserved at the hands of fortune, that she sends you to prison hither?

*GUIL.* Prison, my lord!

*HAM.* Denmark's a prison.

*ROS.* Then is the world one.

*HAM.* A goodly one; in which there are many confines, wards and dungeons; Denmark being one of the worst.

*ROS.* We think not so, my lord.

*HAM.* Why, then 'tis none to you; for there is nothing either good or bad, but thinking makes it so: to me it is a prison.

*ROS.* Why, then your ambition makes it one; 'tis too narrow for your mind.

*HAM.* O God! I could be bounded in a nutshell, and count myself a king of infinite space; were it not that I have bad dreams.

*GUIL.* Which dreams, indeed, are ambition; for the very substance of the ambitious is merely the shadow of a dream. <sup>(23)</sup>

*HAM.* A dream itself is but a shadow.

*ROS.* Truly, and I hold ambition of so airy and light a quality, that it is but a shadow's shadow.

*HAM.* Then are our beggars, bodies; and our monarchs, and outstretch'd heroes, the beggars' shadows: Shall we to the court? for, by my fay, I cannot reason.

\* *Then are our beggars bodies—and our outstretched heroes the beggars' shadows]* At this rate, and, if it be true, that lofty aims are no more than *air*, our beggars only have the nature of *substance*; and our monarchs and those who are blazoned so far abroad, as to be thought *materially* to fill so much space, are in fact *shadows*, and in imagination only gigantic.

*ROS. GUIL.* We'll wait upon you.

*HAM.* No such matter: I will not sort you with the rest of my servants; for, to speak to you like an honest man, I am most dreadfully attended. But, in the beaten way of friendship,<sup>a</sup> what make you at Elsinore?

*ROS.* To visit you, my lord; no other occasion.

*HAM.* Beggar that I am, I am even poor in thanks; but I thank you: and sure, dear friends, my thanks are too dear, a halfpenny.<sup>b</sup> Were you not sent for? Is it your own inclining? Is it a free visitation? Come, come; deal justly with me: come, come; nay, speak.

*GUIL.* What should we say, my lord?

*HAM.* Why any thing—but to the purpose.\* You were sent for; and there is a kind of confession in your looks, which your modesties have not craft enough to colour: I know, the good king and queen have sent for you.

\* So, 4tos. thing. But to the purpose, 1623, 32.

*ROS.* To what end, my lord?

*HAM.* That you must teach me. But let me conjure you, by the rights of our fellowship, by the consonancy of our youth,<sup>c</sup> by the obligation of our ever-preserved love, and by what more dear a better proposer<sup>d</sup> could charge you withal, be even<sup>e</sup> and direct with me, whether you were sent for, or no?

<sup>a</sup> beaten way of friendship] Plain track, open and unceremonious course.

<sup>b</sup> too dear a halfpenny] i. e. at a halfpenny; at so small, or, indeed at any price. If valued as the return for any thing, such cost is beyond their worth.

<sup>c</sup> rights of our fellowship and consonancy of our youth] Habits of familiar intercourse and correspondent years.

<sup>d</sup> a better proposer] An advocate of more address in shaping his aims, who could make a stronger appeal.

<sup>e</sup> even] Without inclination any way.

*Ros.* What say you? [To GUILDENSTERN.]

*HAM.* Nay, then, I have an eye of you;\* [Aside.]  
—if you love me, hold not off.

*GUIL.* My lord, we were sent for.

• So 4tos.  
discovery of  
1623, 32.

• queen:  
1623, 32.

• heavenly.  
1623, 32.

• firmament  
4tos.

*HAM.* I will tell you why; so shall my anticipa-  
tion prevent your discovery,\* and your secrecy to  
the king and queen\* moult no feather.<sup>b</sup> I have of  
late, (but, wherefore, I know not,) lost all my  
mirth, forgone all custom of exercises: and, in-  
deed, it goes so heavily\* with my disposition, that  
this goodly frame, the earth, seems to me a steril  
promontory; this most excellent canopy, the air,  
look you, this brave o'erhanging,\* this majes-  
tical roof fretted with golden fire,<sup>(24)</sup> why, it ap-  
pears no other thing to me, than a foul and pes-  
tilent congregation of vapours. What a piece of  
work is a man! How noble in reason! how infinite  
in faculties! in form, and moving, how express<sup>c</sup>  
and admirable! in action, how like an angel! in  
apprehension, how like a god! the beauty of the  
world! the paragon<sup>d</sup> of animals! And yet, to me,  
what is this quintessence of dust? man delights  
not me, nor woman neither; though, by your  
smiling, you seem to say so.

*Ros.* My lord, there is no such stuff in my  
thoughts.

*HAM.* Why did you laugh then, when I said,  
*Man delights not me?*

\* *Nay then, I have an eye of you]* Upon or after you, a sharp  
look out.

<sup>b</sup> *so shall my anticipation prevent your discovery, and your se-  
crecy to the king moult no feather.]* Be beforehand with your  
discovery, and the plume and gloss of your secret pledge be in  
no feather shed or tarnished. The reading is from the 4tos.

\* *express]* According to pattern, justly and perfectly mo-  
delled.

<sup>d</sup> *paragon]* Model of perfection. See Two G. of V. Prot.  
II. 4.

*ROS.* To think, my lord, if you delight not in man, what lenten entertainment<sup>(25)</sup> the players shall receive from you: we coated them on the way;<sup>(26)</sup> and hither are they coming, to offer you service.

*HAM.* He that plays the king, shall be welcome; his majesty shall have tribute of me: the adventurous knight shall use his foil, and target: the lover shall not sigh gratis; the humorous man shall end his part in peace: \* the clown shall make those laugh, whose lungs are tickled o'the sere;<sup>(27)</sup> and the lady shall say her mind freely,<sup>(28)</sup> or the blank verse shall halt for't.—What players are they?

*ROS.* Even those you were wont to take such delight in, the tragedians of the city.

*HAM.* How chances it, they travel? <sup>b</sup> their residence, both in reputation and profit, was better both ways.

*ROS.* I think, their inhibition comes by the means of the late innovation.<sup>(29)</sup>

*HAM.* Do they hold the same estimation they did when I was in the city? Are they so followed?

*ROS.* No, indeed, they are not.

[*HAM.* How comes it? Do they grow rusty?

*ROS.* Nay, their endeavour keeps in the wonted pace: But there is, sir, an ayrie of children,<sup>(30)</sup> little<sup>(31)</sup> yases, that cry out on the top of question,<sup>(32)</sup> and are most tyrannically clapped for't:<sup>(33)</sup> these are now the fashion; and so berattle \* the com-<sup>• berattled.</sup> mon stages, (so they call them) that many, wear-<sup>1623.</sup> ing rapiers, are afraid of goose quills,<sup>c</sup> and dare scarce come thither.

\* *The humorous man shall end his part in peace*] The fretful or capricious man shall vent the whole of his spleen undisturbed.

<sup>b</sup> *travel*] Become strollers.

<sup>c</sup> *goose quills*] Lampoons.



• then,  
O. C.

*HAM.* What, are they children? who maintains them? how are they escoted?<sup>a</sup> Will they pursue the quality<sup>b</sup> no longer than<sup>c</sup> they can sing?<sup>c</sup> will they not say afterwards, if they should grow themselves to<sup>d</sup> common players, (as it is like most,<sup>e</sup> if their means are not better,) their writers do them wrong, to make them exclaim against their own succession?<sup>f</sup>

*ROS.* 'Faith, there has been much to do on both sides; and the nation holds it no sin, to tarre them<sup>g</sup> to controversy: there was, for a while, no money bid for argument, unless the poet and the player went to cuffs in the question.

*HAM.* Is it possible?

*GUIL.* O, there has been much throwing about of brains.<sup>h</sup>

*HAM.* Do the boys carry it away?

*ROS.* Ay, that they do, my lord; Hercules and his load too.<sup>i</sup>]

*HAM.* It is not strange: for my uncle<sup>(34)</sup> is king

<sup>a</sup> *escoted*] Paid. From the Fr. *escot*, a sort of reckoning. JOHNSON.

<sup>b</sup> *pursue the quality*] The calling. See Two G. of V. 1. Outl. IV. 1.

<sup>c</sup> *no longer than they can sing*] Keep their voices.

<sup>d</sup> *grow themselves to*] Advance themselves, shoot up to.

<sup>e</sup> *like most*] Most like, or likely, is the modern turn of the phrase.

<sup>f</sup> *exclaim against their own succession*] By another sort of outcry traduce that profession, to which they must look, as an inheritance or future provision.

<sup>g</sup> *to tarre them*] Set them on. See K. John, IV. 1. Arth.

<sup>h</sup> *throwing about of brains*] Sharp and nice discussion.

<sup>i</sup> *Hercules and his load too*] Every thing before them. Mr. Steevens observes, "the allusion may be to the *Globe* playhouse on the Bankside, the sign of which was *Hercules carrying the Globe*; as for a time he did in ease of the labours of Atlas."

of Denmark ; and those, that would make mowes<sup>a</sup> at him while my father lived, give twenty, forty, fifty, an hundred ducats a-piece, for his picture in little<sup>b</sup>. ['Sblood,\*] there is something in this more<sup>c</sup> than natural, if philosophy could find it out. <sup>• So, 4tos.</sup>

[*Flourish of Trumpets within.*

*GUIL.* There are the players.

*HAM.* Gentlemen, you are welcome to Elsinore. Your hands. Come then : the appurtenance of welcome is fashion and ceremony : let me comply with you in the<sup>\*</sup> garb ;<sup>c</sup> lest my extent to<sup>d</sup> the<sup>•, this, 4tos.</sup> players, which, I tell you, must show fairly outward, should more appear like entertainment<sup>e</sup> than<sup>\*</sup> <sup>• then, O.C. and so throughout.</sup> yours. You are welcome : but my uncle-father, and aunt-mother, are deceived.

*GUIL.* In what, my dear lord ?

*HAM.* I am but mad north-north west : when the wind is southerly, I know a hawk from a hand-saw.<sup>(35)</sup>

*Enter* POLONIUS.

*POL.* Well be with you, gentlemen !

*HAM.* Hark you, Guildenstern ;—and you too ;—at each ear a hearer : that great baby, you see there, is not yet out of his swathing-clouts.

*ROS.* Haply, he's the second time come to them ; for, they say, an old man is twice a child.

*HAM.* I will prophecy, he comes to tell me of the

<sup>a</sup> *make mowes at him*] Use antic gestures, mockery. See Temp. II. 2. Calib. The quartos read *mouths*.

<sup>b</sup> *in little*] In miniature. See III. 4. Haml.

<sup>c</sup> *comply with you in the garb*] Compliantly assume this dress and fashion of behaviour. See Haml. of Osric, V. 2.

<sup>d</sup> *my extent to*] The degree of courtesy dealt out.

<sup>e</sup> *entertainment*] Acceptance of service, kind reception.

players; mark it, you say right, sir: for o'Monday morning 'twas so indeed.

POL. My lord, I have news to tell you.

HAM. My lord, I have news to tell you. When  
 • was, 4tos. Roscius [was\*] an actor in Rome,——

POL. The actors are come hither, my lord.

HAM. Buz, buz! <sup>(36)</sup>

POL. Upon my honour,——

• So 4tos.  
can, 1623,  
32.

HAM. Then came\* each actor on his ass.\*

• light for  
the law of  
writ and the  
liberty.  
These &c.  
O. C.

POL. The best actors in the world either for tragedy, comedy, history, pastoral; pastoral-comical, historical-pastoral; tragical-historical, tragical-comical-historical-pastoral; scene indivisible or poem unlimited. Seneca cannot be too heavy, nor Plautus too light. <sup>(37)</sup> For the law of writ and the liberty, these are the only \* men. <sup>(38)</sup>

HAM. *O Jephthah, judge of Israel*,—what a treasure hadst thou!

POL. What a treasure had he, my lord?

HAM. Why—*One fair daughter, and no more,  
The which he loved passing well.*

POL. Still on my daughter. [Aside.

HAM. Am I not i'the right, old Jephthah?

POL. If you call me Jephthah, my lord, I have a daughter, that I love passing well.

HAM. Nay, that follows not.

POL. What follows then, my lord?

HAM. Why, *As by lot, God wot*, <sup>(39)</sup> and then, you know, *It came to pass, As most like it was*,—The first row of the Pons\* Chanson<sup>b</sup> will shew you more; for look, where my abridgments come. <sup>(40)</sup>

\* *Then came each actor on his ass*] This seems to be a line of a ballad. JOHNSON.

<sup>b</sup> *row of the Pons Chanson*] Row is column or division: *Pons Chanson*, says Pope, the old ballads, sung on bridges. Hamlet is here repeating ends of old songs. *Pans* is the reading of the folio of 1632, and one 4to. *Pious* of the other.

*Enter Four or Five Players.*

You are welcome, masters; welcome, all:—I am glad to see thee well:—welcome, good friends.—O, old friend! Why, thy face is valiant<sup>(41)</sup> since I saw thee last; Com'st thou to beard me in Denmark?—What! my young lady and mistress! By-'r-lady, your ladyship is nearer to heaven, than when I saw you last, by the altitude of a chop-pine.<sup>(42)</sup> Pray God, your voice, like a piece of un-current gold, be not cracked within the ring.<sup>(43)</sup>—Masters, you are all welcome. We'll e'en to't like French falconers,<sup>(44)</sup> fly at any thing we see: We'll have a speech straight: Come, give us a taste of your quality;<sup>a</sup> come, a passionate speech.

I *PLAY*. What speech, my lord?

*HAM*. I heard thee speak me a speech once,—but it was never acted; or, if it was, not above once: for the play, I remember, pleased not the million; 'twas caviarie to the General:<sup>(45)</sup> but it was (as I received it, and others, whose judgments, in such matters, cried in the top of mine<sup>b</sup>) an excellent play; well digested in the scenes, set down with as much modesty as cunning.<sup>c</sup> I remember, one said, there were no sallets in the lines,<sup>d</sup> to make the matter savoury; nor no matter in the phrase, that might indite the author of affectation:<sup>(46)</sup> but called it, an honest method.<sup>e</sup> [as

<sup>a</sup> *quality*] Qualifications, faculty. Haml. to Rosencr. *supra*.

<sup>b</sup> *cried in the top of mine*] Proclaimed not merely in addition to my voice and censure, but with a tone of authority, that mine could not sound. See Rosencr. *supra*. “Cried out on the top of question.”

<sup>c</sup> *as much modesty as cunning*] As much propriety and decorum, as skill.

<sup>d</sup> *no sallets in the lines*] Licentious jocularity, ribaldry. “For junkets, joci, and for curious *sallets*, sales.” A Banquet of Jests, 1669. STEEVENS.

<sup>e</sup> *an honest method*] Plain, subdued and sober.

wholesome as sweet, and by very much more handsome than fine.\*] One chief speech in it I chiefly loved :<sup>(47)</sup> 'twas Æneas' tale to Dido; and thereabout of it especially, where he speaks of Priam's slaughter: If it live in your memory, begin at this line; let me see, let me see;—

*The rugged Pyrrhus, like the Hyrcanian beast,—*  
'tis not so; it begins with Pyrrhus.

*The rugged Pyrrhus,—he, whose sable arms,  
Black as his purpose, did the night resemble  
When he lay couched in the ominous horse,  
Hath now this dread and black complexion smear'd  
With heraldry more dismal; head to foot  
Now is he total gules; \* horridly trick'd<sup>(48)</sup>  
With blood of fathers, mothers, daughters, sons;  
Bak'd and impasted<sup>(49)</sup> with the parching streets,  
That lend a tyrannous and damned light  
To their vile murders: \* Roasted in wrath and fire,  
And thus o'er-sized<sup>b</sup> with coagulate gore,  
With eyes like carbuncles;<sup>c</sup> the hellish Pyrrhus  
Old grandsire Priam seeks; [So proceed you.]*

POL. 'Fore God, my lord, well spoken; with good accent, and good discretion.

1 PLAY. *Anon he finds him  
Striking too short at Greeks; his antique sword,  
Rebellious to his arm, lies where it falls,  
Repugnant to command: Unequal match'd,  
Pyrrhus at Priam drives; in rage, strikes wide;  
But with the whiff and wind of his fell sword  
The unnerved father falls.<sup>d</sup> Then senseless Ilium,*

\* *and by very much more handsome than fine*] With more of elegant and just form and proportion, than of superfluous ornament: and composed in the spirit and taste of the advice just given by Polonius to Laertes as to dress; "rich, not gaudy."

<sup>b</sup> *o'er-sized*] Covered as with glutinous matter.

<sup>c</sup> *carbuncles*] Jewels, resembling coals. See P. Lost. IX. 500.

<sup>d</sup> *Falls with the whiff and wind of his fell sword*] Our author employs the same image in almost the same phrase:

"The Grecians fall

"Even in the fan and wind of your fair sword."

Tr. & Cress. V. 3. Tr.

\* So, 4tos.  
to take  
geulles,  
1623, 32.

\* lord's  
murder,  
4tos.  
vilde, 1623,  
32.

*Seeming to feel this \* blow, with flaming top  
Stoops to his base; and with a hideous crash  
Takes prisoner Pyrrhus' ear: for, lo! his sword  
Which was declining<sup>(50)</sup> on the milky head  
Of reverend Priam, seem'd i' the air to stick:  
So, as a painted tyrant, \* Pyrrhus stood;  
And, like a neutral to his will and matter,  
Did nothing.*

• So, 4tos.  
his 1623, 32.

*But, as we often see, against some storm,  
A silence in the heavens, the rack<sup>b</sup> stand still,  
The bold winds speechless, and the orb below  
As hush as death: anon the dreadful thunder  
Doth rend the region: So, after Pyrrhus' pause,  
A roused vengeance sets him new a work;  
And never did the Cyclops' hammers fall  
On Mars's armour, forg'd for proof eterne,<sup>(51)</sup>  
With less remorse than Pyrrhus' bleeding sword  
Now falls on Priam.—*

*Out, out, thou strumpet, Fortune! All you gods,  
In general synod, take away her power;  
Break all the spokes and fellies\* from her wheel,<sup>(52)</sup>  
And bowl the round nave down the hill of heaven,  
As low as to the fiends!*

• fallies,  
1623, 32.

POL. This is too long.

HAM. It shall to the barber's with your beard.—  
Pr'ythee, say on:—He's for a jig, or a tale of baw-  
dry,<sup>(53)</sup> or he sleeps:—say on: come to Hecuba.

1 PLAY. *But who, O who \* had seen the mobled\*  
queen<sup>(54)</sup>——*

• ah woe!  
4tos.  
• inobled,  
1623.  
• id.  
• id.

HAM. The mobled \* queen?

POL. That's good; mobled \* queen is good.

1 PLAY. *Run barefoot up and down, threat'ning  
the flame\**

\* flames,  
4tos.  
• upon 4tos.

*With bisson rheum;<sup>(55)</sup> a clout about\* that head,*

\* *His sword seem'd i' the air to stick, &c.]* As represented in tapestry hangings, the furniture of the age, in which, as Mr. Malone observes, their swords “stick in the air and do nothing.”

<sup>b</sup> *the rack]* The clouds or congregated vapour. See Temp. IV. 1. Prosp.

*Where late the diadem stood; and, for a robe,  
About her lank and all o'er-teemed loins,  
A blanket, in the alarm of fear caught up;  
Who this had seen, with tongue in venom steep'd,  
'Gainst fortune's state would treason have pronounc'd:*

*But if the gods themselves did see her then,  
When she saw Pyrrhus make malicious sport  
In mincing with his sword her husband's limbs;  
The instant burst of clamour that she made,  
(Unless things mortal move them not at all,)  
Would have made milch the burning eyes of heaven,  
And passion in the gods.<sup>(56)</sup>*

\* where,  
O. C.

**POL.** Look, whether \* he has not turned his colour, and has tears in's eyes.—Pr'ythee, no more.<sup>(57)</sup>

\* of this,  
4tos.

**HAM.** 'Tis well; I'll have thee speak out the rest \* soon.—Good my lord, will you see the players well bestowed? Do you hear, let them be well used; for they are the abstract, and brief chronicles, of the time: After your death you were better have a bad epitaph, than their ill report while you live.

**POL.** My lord, I will use them according to their desert.

\* much,  
4tos.

**HAM.** God's bodikin, man,\* better: Use every man after his desert, and who shall 'scape whipping? Use them after your own honour and dignity: The less they deserve, the more merit is in your bounty. Take them in.

**POL.** Come, sirs.

*[Exit POLONIUS with some of the Players.]*

**HAM.** Follow him, friends: we'll hear a play to-morrow.—Dost thou hear me, old friend; can you play the murder of Gonzago?

**1 PLAY.** Ay, my lord.

**HAM.** We'll have it to-morrow night. You could, for a need, study a speech<sup>(58)</sup> of some dozen

or sixteen lines, which I would set down, and insert in't? could you not?

1 *PLA.* Ay, my lord.

*HAM.* Very well.—Follow that lord; and look you mock him not. [*Exit Player.*] My good friends, [*To Ros. and GUIL.*] I'll leave you till night: you are welcome to Elsinore.

*Ros.* Good my lord!

[*Exeunt ROSENCRANTZ and GUILDENSTERN.*]

*HAM.* Ay, so, God be wi' you: \*—Now I am alone. O, what a rogue and peasant slave am I! Is it not monstrous,<sup>(59)</sup> that this player here, But in a fiction, in a dream of passion, Could force his soul so to his own conceit, That, from her working, all his visage warm'd;<sup>(60)</sup> Tears in his eyes, distraction in's aspect, A broken voice, and his whole function suiting,<sup>(61)</sup> With forms to his conceit?<sup>(62)</sup> And all for nothing! For Hecuba!

\* buy'ye,  
1623, 32.  
buy to, 4to.

What's Hecuba to him, or he to Hecuba, That he should weep for her? What would he do, Had he the motive and the cue<sup>(63)</sup> for passion, That I have? He would drown the stage with tears, And cleave the general ear with horrid speech; Make mad the guilty, and appal the free, Confound the ignorant; and amaze, indeed, The very faculties of eyes and ears.

Yet I,  
A dull and muddy-mettled rascal, peak,  
Like John a-dreams, unpregnant of my cause,<sup>(64)</sup>  
And can say nothing; no, not for a king,  
Upon whose property, and most dear life,  
A damn'd defeat was made.\* Am I a coward?  
Who calls me villain? breaks my pate across?  
Plucks off my beard, and blows it in my face?  
Tweaks me by the nose? gives me the lie i'the  
throat,

\* *defeat was made*] Overthrow. See *M. ado*, &c. IV. 1. Leon.



As deep as to the lungs? Who does me this?

Ha!

Why, I should take it: for it cannot be,

But I am pigeon-liver'd, and lack gall.

To make oppression bitter; or, ere this,

I should have fatted all the region kites

\* bloody, a.  
1623, 32.

With this slave's offal: Bloody,\* bawdy villain!

Remorseless, treacherous, lecherous, kindless\* villain!

O vengeance!

Who? What an ass am I? ay sure, this is most brave;

• dear father murdered, 4tos.

That I, the son of a Dear murdered,\*

Prompted to my revenge by heaven and hell,

Must, like a whore, unpack my heart with words,

And fall a cursing, like a very drab,

A scullion!

Fye upon't! foh! About my brains?<sup>b</sup> I have heard,

That guilty creatures, sitting at a play,<sup>(65)</sup>

Have by the very cunning of the scene

Been struck so to the soul, that presently

They have proclaim'd their malefactions;

For murder, though it have no tongue, will speak

With most miraculous organ. I'll have these players

Play something like the murder of my father,

Before mine uncle: I'll observe his looks;

I'll tent him to the quick; if he but blench,<sup>c</sup>

I know my course. The spirit, that I have seen,

May be the devil: and the devil hath power

To assume a pleasing shape; yea, and, perhaps,

Out of my weakness, and my melancholy,

(As he is very potent with such spirits,)

Abuses me to damn me: I'll have grounds

More relative than this:<sup>d</sup> The play's the thing,

Wherein I'll catch the conscience of the king.

[Exit.

\* *kindless*] Unnatural. See "kin and kind," I. 2. Haml.

<sup>b</sup> *about my brains*] Wits to work. Mr. Steevens points out the phrase in Heywood's Iron age, 1632.

<sup>c</sup> *blench*] Shrink, start aside. See M. for M. V. 5. Duke, and Wint. T. I. 2. Camil.

<sup>d</sup> *more relative than this*] Directly applicable.

ACT III. SCENE I.

*A Room in the Castle.*

*Enter King, Queen, POLONIUS, OPHELIA, ROSENCRANTZ, and GUILDENSTERN.*

**KING.** And can you, by no drift of circumstance<sup>a</sup>  
Get from him, why he puts on this confusion ;  
Grating so harshly all his days of quiet  
With turbulent and dangerous lunacy ?

**ROS.** He does confess, he feels himself distracted ;  
But from what cause he will by no means speak.

**GUIL.** Nor do we find him forward<sup>b</sup> to be sounded ;  
But, with a crafty madness, keeps aloof,  
When we would bring him on to some confession  
Of his true state.

**QUEEN.** Did he receive you well ?

**ROS.** Most like a gentleman.

**GUIL.** But with much forcing of his disposition.

**ROS.** Niggard of question<sup>c</sup> ; but, of our demands,  
Most free in his reply.

**QUEEN.** Did you assay him<sup>d</sup>  
To any pastime ?

**ROS.** Madam, it so fell out, that certain players

<sup>a</sup> *drift of circumstance*] Introduction and shaping of topics and facts. The quartos read *conference*.

<sup>b</sup> *forward*] Disposed, inclinable.

<sup>c</sup> *niggard of question, &c.*] Rarely started any topic, but to our questions most frank and open in answering.

<sup>d</sup> *assay him to*] Try his disposition towards. See II. 1. Polon. and 2 Volt.

We o'er-raught on the way :• of these we told him ;  
 And there did seem in him a kind of joy  
 To hear of it : They are about the court ;  
 And, as I think, they have already order  
 This night to play before him.

*POL.* 'Tis most true :  
 And he beseech'd me to entreat your majesties,  
 To hear and see the matter.

*KING.* With all my heart ; and it doth much  
 content me  
 To hear him so inclin'd.  
 Good gentlemen, give him a further edge,  
 And drive his purpose on to these delights.

*ROS.* We shall, my lord.

[*Exeunt ROSENCRANTZ and GUILDENSTERN.*]

• there,  
 1623, 32.  
 heere 4tos.

*KING.* Sweet Gertrude, leave us too :  
 For we have closely <sup>(1)</sup> sent for Hamlet hither ;  
 That he, as 'twere by accident, may here •  
 Affront Ophelia : <sup>(2)</sup>  
 Her father, and myself (lawful espials,<sup>b</sup>)  
 Will so bestow ourselves, that, seeing, unseen,  
 We may of their encounter frankly judge ;  
 And gather by him, as he is behaved,  
 If't be the affliction of his love, or no,  
 That thus he suffers for.

*QUEEN.* I shall obey you :  
 And, for your part, Ophelia, I do wish,  
 That your good beauties be the happy cause  
 Of Hamlet's wildness : so shall I hope, your virtues  
 Will bring him to his wonted way again,  
 To both your honors.

*OPH.*

Madam, I wish it may.

[*Exit Queen.*]

• o'er-raught on the way] Reached or overtook. " Was not  
 the samyn misfortoun me over-raucht ?" Gaw. Dougl. Æn.  
 STEEVENS.

<sup>b</sup> lawful espials] Spies justifiably inquisitive. See 1 H. VI.  
 Master Gunner, l. 4.

*POL.* Ophelia, walk you here: Gracious, so  
 please you,  
 We will bestow ourselves: Read on this book;  
[*To OPHELIA.*

That show of such an exercise may colour  
 Your loneliness. We are oft to blame in this,—  
 'Tis too much prov'd,\* that, with devotion's  
 visage,

And pious action, we do sugar \* o'er  
 The devil himself.

\* So 4tos.  
 surge.  
 1623, 32.

*KING.* O, 'tis too true! how smart  
 A lash that speech doth give my conscience!  
 The harlot's cheek, beautied with plast'ring art,  
 Is not more ugly to the thing that helps it,  
 Than is my deed to my most painted word: †  
 O heavy burden! [*Aside.*

*POL.* I hear him coming; let's withdraw, my lord.  
[*Exeunt King and POLONIUS.*

*Enter HAMLET.*

*HAM.* To be, or not to be, that is the question:  
 Whether 'tis nobler in the mind, to suffer <sup>(3)</sup>  
 The slings and arrows of outrageous fortune,  
 Or to take arms against a sea of troubles, <sup>(4)</sup>  
 And, by opposing, end them?—To die,—to sleep,  
 No more; <sup>(5)</sup>—and by a sleep, to say we end  
 The heart-ach, and the thousand natural shocks  
 That flesh is heir to: 'tis a consummation  
 Devoutly to be wished. To die;—to sleep;—  
 To sleep! perchance to dream;—ay, there's the  
 rub;

\* *too much proved*] Found by too frequent experience.

JOHNSON.

† *More ugly to the thing that helps it,  
 Than is my deed to my most painted word.*]

To is, in comparison, with. See All's W. III. 5, Hel. *Painted*  
 is falsely coloured.

For in that sleep of death what dreams may come,  
 When we have shuffled off this mortal coil,  
 Must give us pause.<sup>b</sup> There's the respect,  
 That makes calamity of so long life:<sup>c</sup>  
 For who would bear the whips and scorns of time,<sup>d</sup>  
 The oppressor's wrong, the poor man's contumely,<sup>e</sup>  
 The pangs of dispriz'd <sup>•</sup> love, the law's delay,  
 The insolence of office, and the spurns  
 That patient merit of the unworthy takes,  
 When he himself might his quietus make  
 With a bare bodkin?<sup>(6)</sup> who would fardels bear,  
 To grunt<sup>(7)</sup> and sweat under a weary life;  
 But that the dread of something after death,  
 The undiscovered country, from whose bourn  
 No traveller returns,<sup>(8)</sup> puzzles the will;  
 And makes us rather bear those ills we have,  
 Than fly to others that we know not of?

• despised,  
 4to.

<sup>a</sup> *when we have shuffled off this mortal coil*] *Coil* is here used in each of its senses, that of turmoil or bustle, and that which entwines or wraps round. "This muddy vesture of decay," *M. of V. Lor. V. 1.* Those folds of mortality that encircle and entangle us. Snakes generally lie in folds like the coils of ropes: and, it is conceived, that an allusion is here had to the struggle which that animal is obliged to make in casting his slough, or extricating himself from the skin, that forms the exterior of this coil. And this he throws off annually.

<sup>b</sup> *must give us pause*] Stop our career, occasion reflection.

<sup>c</sup> ——— *There's the respect,  
 That makes calamity of so long life.*]

The consideration that makes the evils of life so long submitted to, lived under.

<sup>d</sup> *The whips and scorns of time*] Those sufferings of body and mind, those stripes and mortifications to which, in its *course*, the life of man is subjected. Of the "*whips of heaven*," he speaks in *Timon, V. 1.* Poet.

<sup>e</sup> *The poor man's contumely*] The slight, the spurnings, to which that condition subjects him. "*Ridiculos homines facit*," says *Juvenal, III. 153.* The reading of the 4to is *proud*: and certainly that which the one, the proud man, offers, is more in the course of the idea, and a more natural form of speaking, than that which the other, the poor man, suffers.

Thus conscience does make cowards of us all ;  
 And thus the native hue of resolution  
 Is sicklied o'er with the pale cast of thought ;  
 And enterprizes of great pith and moment, <sup>(9)</sup>  
 With this regard, their currents turn away, \* <sup>b</sup>  
 And lose the name of action.—Soft you, now! <sup>c</sup>  
 The fair Ophelia :—Nymph, in thy orisons  
 Be all my sins remember'd. <sup>(10)</sup>

\* awry,  
 4tos.

OPH. Good my lord,  
 How does your honour for this many a day? <sup>(11)</sup>

HAM. I humbly thank you ; well.

OPH. My lord, I have remembrances of yours,  
 That I have longed long to re-deliver ;  
 I pray you, now receive them.

HAM. No, not I ;  
 I never gave you aught.

OPH. My honour'd lord, you know right well,  
 you did ;  
 And, with them, words of so sweet breath com-  
 pos'd

As made the things more rich : their \* perfume \* <sup>so 4tos.  
 then. left,  
 1623, 32.</sup>  
 lost, \*

Take these again ; for to the noble mind,  
 Rich gifts wax poor, when givers prove unkind.  
 There, my lord.

HAM. Ha, ha ! are you honest?

OPH. My lord?

HAM. Are you fair?

OPH. What means your lordship?

\* *Thus conscience does make cowards of us all*] A state of  
 doubt and uncertainty, a conscious feeling or apprehension, a  
 misgiving "How our audit stands." III. 3. Haml.

<sup>b</sup> *With this regard their currents turn away,  
 And lose the name of action.*]

From this sole consideration have their drifts diverted, and  
 lose the character and name of enterprise.

\* *Soft you, now*] A gentler pace ! have done with this lofty  
 march !

*HAM.* That if you be honest, and fair, your honesty should admit no discourse to your beauty.<sup>(12)</sup>

*OPH.* Could beauty, my lord, have better commerce than with honesty?

*HAM.* Ay, truly; for the power of beauty will sooner transform honesty from what it is to a bawd, than the force of honesty can translate beauty into his likeness;<sup>a</sup> this was some time a paradox, but now the time gives it proof. I did love you once.

*OPH.* Indeed, my lord, you made me believe so.

*HAM.* You should not have believed me: for virtue cannot so inoculate<sup>b</sup> our old stock, but we shall relish of it: I loved you not.

*OPH.* I was the more deceived.

*HAM.* Get thee to a nunnery; Why would'st thou be a breeder of sinners? I am myself indifferent honest; but yet I could accuse me of such things, that it were better my mother had not borne me: I am very proud, revengeful, ambitious; with more offences at my beck, than I have thoughts to put them in,<sup>c</sup> imagination<sup>\*</sup> to give them shape, or time to act them in: What should such fellows as I do crawling between earth and heaven! We are arrant knaves all; believe none of us: Go thy ways to a nunnery. Where's your father?

• So 4tos. To put them in imagination, to give.  
1693, 32.

<sup>a</sup> his likeness] See "The noble substance dout to his own scandal." I. 4. Haml.

<sup>b</sup> inoculate our old stock, but we shall relish of it] So change the original constitution and properties, as that no smack of them shall remain. "Inoculate our stock" are terms in gardening.

<sup>c</sup> with more offences at my beck, than I have thoughts to put them in, &c.] With more vitious dispositions, like evil genii at my elbow, and ready at a nod to start into act, than can distinctly be conceived: for, "to put a thing into thought," Johnson says, is "to think on it." Much in the same manner Malcolm disqualifies himself. Macb. IV. 3.

OPH. At home, my lord.

HAM. Let the doors be shut upon him ; that he may play the fool no way\* but in's own house. Farewell. \* where. 4to.

OPH. O, help him, you sweet heavens !

HAM. If thou dost marry, I'll give thee this plague for thy dowry ; Be thou as chaste as ice, as pure as snow, thou shalt not escape calumny. Get thee to a nunnery ; farewell : Or, if thou wilt needs marry, marry a fool ; for wise men know well enough, what monsters you make of them. To a nunnery, go ; and quickly too. Farewell.

OPH. Heavenly powers, restore him !

HAM. I have heard of your prattlings too, well enough ; God hath given you one pace, and you make yourselves another : you jig\*, you amble, and you lisp,<sup>(13)</sup> and nick-name God's creatures, and make your wantonness your ignorance :<sup>a</sup> Go to ; I'll no more of't ; it hath made me mad. I say, we will have no more marriages : those that are married already, all but one,<sup>b</sup> shall live ; the rest shall keep as they are. To a nunnery, go.<sup>(14)</sup> \* gidge, 1623. 32. gig, 4to.

[Exit HAMLET.

OPH. O, what a noble mind is here o'erthrown ! The courtier's, soldier's, scholar's, eye, tongue, sword :<sup>(15)</sup>

The expectancy and rose of the fair state,<sup>c</sup>  
The glass of fashion,<sup>d</sup> and the mould of form,<sup>e</sup>

<sup>a</sup> *make your wantonness your ignorance*] You mistake by wanton affectation, and pretend to mistake by ignorance.

JOHNSON.

<sup>b</sup> *all but one shall live*] One is the king : the folio of 1632 omits live.

<sup>c</sup> *the expectancy and rose of the fair state*] The first hope and fairest flower. " The gracious mark o' the land." Wint. T. IV. 3. Perd.

<sup>d</sup> *glass of fashion*] Speculum consuetudinis. Cic. STEEVENS.

<sup>e</sup> *the mould of form*] The cast, in which is shaped the only perfect form.



The observ'd of all observers ! quite, quite down !  
 • And 4tos. And \* I of ladies most deject and wretched,  
*Have*, 1623, That suck'd the honey of his musick vows, \*  
 32.  
 • time, 4tos. Now see that noble and most sovereign reason,  
 Like sweet bells jangled, out of tune\* and harsh;  
 That unmatch'd form and feature of blown youth,  
 Blasted with ecstasy : <sup>(16)</sup> O, woe is me !  
 To have seen what I have seen, see what I see !

*Re-enter King, and POLONIUS.*

*KING.* Love! his affections do not that way tend;  
 Nor what he spake, though it lack'd form a little,  
 Was not like madness. There's something in his  
 soul,

O'er which his melancholy sits on brood ;  
 And, I do doubt, the hatch, and the disclose,<sup>b</sup>  
 Will be some danger : Which for to prevent,  
 I have, in quick determination,  
 Thus set it down ; He shall with speed to England,  
 For the demand of our neglected tribute :  
 Haply, the seas, and countries different,  
 With variable objects, shall expel  
 This something-settled matter in his heart ;  
 Whereon his brains still beating, puts him thus  
 From fashion of himself. What think you on't ?

*POL.* It shall do well : But yet I do believe,  
 The origin and commencement of his grief  
 Sprung from neglected love.—How now, Ophelia ?  
 You need not tell us what lord Hamlet said ;  
 We heard it all.—My lord, do as you please ;  
 But, if you hold it fit, after the play,  
 Let his queen mother all alone entreat him

\* Musical, mellifluous.

“ Thomalin, my lief, thy *music* strains to hear.”

Phin. Fletcher's *Purple Isl.* 4to. 1633, p. 67.

<sup>b</sup> *disclose*] A term technical in the breeding of fowls, for  
 their peeping through the shell. See V. 1. Queen.

To show his grief; let her be round with him;<sup>a</sup>  
And I'll be placed, so please you, in the ear  
Of all their conference: If she find him not,<sup>b</sup>  
To England send him; or confine him, where  
Your wisdom best shall think.

*KING.* It shall be so:  
Madness in great ones must not unwatch'd go.  
[*Exeunt.*]

SCENE II.

*A Hall in the same.*

*Enter HAMLET, and certain Players.*

*HAM.* Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue: but if you mouth it, as many of our players do, I had as lief<sup>\*</sup> the town-crier spoke my lines. Nor do<sup>•</sup> live, O. C. not saw the air too much, your hand thus;<sup>c</sup> but use all gently: for in the very torrent, tempest, and (as I may say) whirlwind of your passion, you must acquire and beget a temperance, that may give it smoothness. O, it offends me to the soul, to hear a robustious periwig-pated fellow<sup>(17)</sup> tear a passion to tatters, to very rags, to split the ears of the groundlings;<sup>(18)</sup> who, for the most part, are capable of nothing but inexplicable dumb shows, and noise:<sup>(19)</sup> I would have such a fellow whipped for o'er-doing Termagant;<sup>(20)</sup> it out-herods Herod:<sup>(21)</sup> Pray you, avoid it.

*1 PLAY.* I warrant your honour.

*HAM.* Be not too tame neither, but let your own discretion be your tutor; suit the action to the

<sup>a</sup> *be round with him*] See II. 2. Polon.

<sup>b</sup> *if she find him not*] Make him not out.

<sup>c</sup> *thus*] i. e. thrown out thus.

word, the word to the action ; with this special observance, that you o'er-step not the modesty of nature : for any thing so overdone is from the purpose of playing, whose end, both at the first, and now, was, and is, to hold, as 'twere, the mirror up to nature ; to show virtue her own feature, scorn her own image, and the very age and body of the time, his form and pressure.<sup>a</sup> Now this, overdone, or come tardy off,<sup>b</sup> though it make the unskilful laugh, cannot but make the judicious grieve ; the censure of the which One,<sup>c</sup> must, in your allowance, o'er-weigh a whole theatre of others.<sup>(22)</sup> O, there be players, that I have seen play, and heard others praise, and that highly, not to speak it profanely,<sup>(23)</sup> that, neither having the accent of christians, nor the gait of christian, pagan, nor man\*, have so strutted, and bellowed, that I have thought some of nature's journeymen had made men, and not made them well, they imitated humanity so abominably.

\* So 4tos.  
or, Norman,  
1623, 32.

1 *PLAY*. I hope, we have reformed that indifferently<sup>d</sup> with us.

*HAM*. O, reform it altogether. And let those, that play your clowns, speak no more than is set down for them :<sup>(24)</sup> for there be of them, that will themselves laugh, to set on some quantity of barren spectators<sup>(25)</sup> to laugh too : though, in the

<sup>a</sup> *shew the very age and body of the time, his form and pressure*] Hold up and reflect the shape or form, the lively pourtraiture of the age, and exhibit the mould, or (as we say, its *form*, of the hare) the very impress or indented mark, the *pressure* of the *body* of the time.

<sup>b</sup> *come tardy off*] Without spirit or animation ; heavily, sleepingly done.

<sup>c</sup> *the censure of the which One*] " The judgment of which one class or description of persons (" one of whom" had been more familiar language) must, by your admission," &c. Instead of " the which One," the quartos read " which one."

<sup>d</sup> *indifferently*] In a reasonable degree.

mean time, some necessary question<sup>a</sup> of the play be then to be considered: that's villainous; and shows a most pitiful ambition in the fool that uses it. Go, make you ready. [*Exeunt Players.*]

*Enter* POLONIUS, ROSENCRANTZ, and GUILDENSTERN.

How now, my lord? will the king hear this piece of work?

POL. And the queen too, and that presently.

HAM. Bid the players make haste.

[*Exit* POLONIUS.]

Will you two help to hasten them?

BOTH. Ay, my lord.

[*Exeunt* ROSENCRANTZ and GUILDENSTERN.]

HAM. What, ho; Horatio!

*Enter* HORATIO.

HOR. Here, sweet lord, at your service.

HAM. Horatio, thou art e'en as just a man  
As e'er my conversation coap'd withal<sup>b</sup>.

HOR. O, my dear lord,

HAM. Nay, do not think I flatter:  
For what advancement may I hope from thee,  
That no revenue hast, but thy good spirits,<sup>(26)</sup>  
To feed, and clothe thee? Why should the poor  
be flatter'd?

No, let the candied tongue lick absurd pomp;  
And crook the pregnant hinges of the knee,

<sup>a</sup> *question*] Point, topic. See I. 1. Barn.

<sup>b</sup> *coap'd withal*]. Encountered with. The quartos read *copt*.

\* *faining*,  
1623, 32.

Where thrift may follow \**fauning*; <sup>(27)</sup> Dost thou hear?

\* *my*,  
1623, 32.

Since my dear soul <sup>(28)</sup> was mistress of her\* choice,  
And could of men distinguish, her election  
Hath seal'd thee for herself: for thou hast been  
As one, in suffering all, that suffers nothing;  
A man, that fortune's buffets and rewards  
Has ta'en with equal thanks: and bless'd are those,

\* *comedled*,  
4tos.

Whose blood and judgment are so well \**co-min-*  
gled, <sup>(29)</sup>

That they are not a pipe for fortune's finger  
To sound what stop she please: Give me that man  
That is not passion's slave, and I will wear him  
In my heart's core, <sup>(30)</sup> ay, in my heart of heart,  
As I do thee.—Something too much of this.—

There is a play to-night before the king;  
One scene of it comes near the circumstance,  
Which I have told thee of my father's death:

\* *my*, 1623,  
32.

I pr'ythee, when thou seest that act a-foot,  
Even with the very comment of thy \* soul<sup>a</sup>

Observe my uncle: if his occulted guilt<sup>b</sup>  
Do not itself unkennel in one speech,

It is a damned ghost <sup>(31)</sup> that we have seen;

And my imaginations are as foul

As Vulcan's stithe. <sup>(32)</sup> Give him heedful note:

For I mine eyes will rivet to his face;

And, after, we will both our judgments join

In censure of his seeming.<sup>c</sup>

*HOR.*

Well, my lord:

If he steal aught, the whilst this play is playing,  
And scape detecting, I will pay the theft.

<sup>a</sup> *the very comment of thy soul*] The most intense direction of every faculty. *Thy* is the reading of the quartos.

<sup>b</sup> *occulted guilt do not itself unkennel*] Stifled, secret guilt, do not develop itself.

<sup>c</sup> *In censure of his seeming*] In making our estimate of the appearance he shall put on.

**HAM.** They are coming to the play ; I must be  
idle :  
Get you a place.

*Danish March. A Flourish. Enter King, Queen,  
POLONIUS, OPHELIA, ROSENCRANTZ, GUILDEN-  
STERN, and Others.*

**KING.** How fares our cousin Hamlet ?

**HAM.** Excellent, i'faith ; of the cameleon's dish :  
I eat the air, promise-crammed : You cannot feed  
capons so. <sup>a</sup>

**KING.** I have nothing with this answer, Hamlet ;  
these words are not mine. <sup>b</sup>

**HAM.** No, nor mine, now. <sup>c</sup> My lord,—you  
played once in the university, you say ? <sup>(33)</sup>  
[To POLONIUS.

**POL.** That did I, my lord ; and was accounted  
a good actor.

**HAM.** And what did you enact ?

**POL.** I did enact Julius Cæsar : I was killed  
i'the Capitol ; <sup>(34)</sup> Brutus killed me.

**HAM.** It was a brute part of him to kill so ca-  
pital a calf there. <sup>(35)</sup>—Be the players ready ?

**ROS.** Ay, my lord ; they stay upon your pa-  
tience. <sup>(36)</sup>

<sup>a</sup> *promise-cramm'd : you cannot feed capons so* ] As afterwards  
in this scene he replies to Rosencrantz, who tells him he has  
the voice of the king himself for the succession, “ but, sir,  
while the grass grows, &c. the proverb is something musty.”

<sup>b</sup> *I have nothing with this answer ; these words are not mine*]  
i. e. they grow not out of mine : have no relation to any thing  
said by me.

<sup>c</sup> *No, nor mine, now* ] They are now any body's. Dr. Johnson  
observes, “ a man's words, says the proverb, are his own no  
longer than while he keeps them unspoken.”

**QUEEN.** Come hither, my dear Hamlet, sit by me.

**HAM.** No, good mother, here's metal more attractive.

**POL.** O ho! do you mark that? [*To the King.*]

**HAM.** Lady, shall I lie in your lap?

[*Lying down at OPHELIA's Feet.*<sup>(37)</sup>]

**OPH.** No, my lord.

**HAM.** I mean, my head upon your lap?

**OPH.** Ay, my lord.

**HAM.** Do you think, I meant country matters?

**OPH.** I think nothing, my lord.

**HAM.** That's a fair thought to lie between maids' legs.

**OPH.** What is, my lord?

**HAM.** Nothing.

**OPH.** You are merry, my lord.

**HAM.** Who, I?

**OPH.** Ay, my lord.

**HAM.** O! your only jig-maker.\* What should a man do, but be merry? for, look you, how cheerfully my mother looks, and my father died within these two hours.

**OPH.** Nay, 'tis twice two months, my lord.

**HAM.** So long? Nay, then let the devil wear black, for I'll have a suit of sables.<sup>(38)</sup> O heavens! die two months ago, and not forgotten yet? Then there's hope, a great man's memory may outlive his life half a year: But, by'r-lady, he must build

\* *jig-maker*] Writer of ludicrous interludes. See II. 2. Haml.

churches then:<sup>a</sup> or else shall he suffer not thinking on, with the hobby-horse; whose epitaph is, *For, O, for, O, the hobby-horse is forgot.*<sup>(39)</sup>

*Trumpets sound. The dumb show follows.*<sup>(40)</sup>

*Enter a King and a Queen very lovingly; the Queen embracing him, and he her. She kneels, and makes show of protestation unto him. He takes her up, and declines his head upon her neck: lays him down upon a bank of flowers; she, seeing him asleep, leaves him. Anon comes in a fellow, takes off his crown, kisses it, and pours poison in the King's ears, and exit. The Queen returns; finds the King dead, and makes passionate action. The poisoner, with some two or three Mutes, comes in again, seeming to lament with her. The dead body is carried away. The poisoner wooes the Queen with gifts; she seems loath and unwilling awhile; but, in the end, accepts his love.*

[Exeunt.]

OPH. What means this, my lord?

HAM. Marry, this is miching \*mallecho;<sup>(41)</sup> it means mischief.

OPH. Belike,<sup>(42)</sup> this show imports the argument<sup>b</sup> of the play.

\* mallecho,  
1623, 82.  
munching  
malleco,  
4tos.

*Enter Prologue.*

HAM. We shall know by this fellow: the players cannot keep counsel; they'll tell all.

OPH. Will he tell us what this show meant?

<sup>a</sup> *But, by'r-lady, he must build churches then]* The remembrance of such conspicuous and signal acts of piety, and public benefit, does not presently pass away.

<sup>b</sup> *imports the argument]* Contains, includes, and discloses.



*HAM.* Ay, or any show that you'll show him :  
Be not you ashamed to show, he'll not shame to  
tell you what it means.

*OPH.* You are naught, you are naught ; I'll mark  
the play.

*PRO.* *For us, and for our tragedy,  
Here stooping to your clemency,  
We beg your hearing patiently.*

*HAM.* Is this a prologue, or the posy of a  
ring ? <sup>(43)</sup>

*OPH.* 'Tis brief, my lord.

*HAM.* As woman's love.

*Enter a King, and a Queen.*

*P. KING.* Full thirty times hath Phoebus' cart <sup>(44)</sup>  
gone round

Neptune's salt wash, and Tellus' orb'd ground ; <sup>(45)</sup>  
And thirty dozen moons, with borrow'd sheen, <sup>(46)</sup>  
About the world have times twelve thirties been ;  
Since love our hearts, and Hymen did our hands,  
Unite commutual in most sacred bands.

\* Bap.  
1623.

*P. QUEEN.\** So many journeys may the sun and  
moon

Make us again count o'er, ere love be done !  
But, woe is me, you are so sick of late,  
So far from cheer, and from your former state,  
That I distrust you. Yet, though I distrust,  
Discomfort you, my lord, it nothing must : <sup>(47)</sup>  
For women's fear and love holds quantity ;  
In neither aught, or in extremity.

holds quantity

*In neither aught, or in extremity]* Have a just cor-  
respondence, in measure and proportion answer to each other.

“ Things base and vile, *holding no quantity.*”

M. N. Dr. I. 1. Hel.

And either is not, or is in a violent extreme.

Now, what my love is, proof hath made you know;  
 And as my love is siz'd, my fear is so. <sup>(48)</sup>  
 [Where love is great, the littlest doubts are fear;  
 Where little fears grow great, great love grows  
 there.]

*P. KING.* 'Faith, I must leave thee, love, and  
 shortly too;  
 My operant powers their functions leave to do: <sup>(49)</sup>  
 And thou shalt live in this fair world behind,  
 Honour'd, belov'd; and, haply, one as kind  
 For husband shalt thou——

*P. QUEEN.\** O, confound the rest! • *Bap.*  
 Such love must needs be treason in my breast: 1623.  
 In second husband let me be accurst!  
 None wed the second, but who kill'd the first.

*HAM.* Wormwood, wormwood. •

*P. QUEEN.\** The instances <sup>(50)</sup> that second mar- • *Id.*  
 riage move,  
 Are base respects of thrift, but none of love;  
 A second time I kill my husband dead,  
 When second husband kisses me in bed.

*P. KING.* I do believe, you think what now you  
 speak;  
 But, what we do determine, oft we break. <sup>b</sup>  
 Purpose is but the slave to memory;  
 Of violent birth, but poor validity: <sup>(51)</sup>  
 Which now, like fruit unripe, sticks on the tree;  
 But fall, unshaken, when they mellow be. <sup>c</sup>

\* The quartos read, "That's wormwood."

<sup>b</sup> *what we do determine, oft we break*] Unsettle our most fixed  
 resolves.

<sup>c</sup> *Which now, like fruit unripe, sticks on the tree;  
 But fall, unshaken, when they mellow be.]*

The verb *fall* is, as *sticks*, properly referable to the singular  
 noun *purpose*; but, in our author's mind, was connected with  
*unripe fruit*, (a noun of multitude, and admitting a plural) and  
*they*, its relative; to which it nearly adjoined. *Fall* is the

Most necessary 'tis, that we forget  
 To pay ourselves what to ourselves is debt ;<sup>a</sup>  
 What to ourselves in passion we propose,  
 The passion ending, doth the purpose lose.  
 The violence of either<sup>\*</sup> grief or joy  
 Their own enactures<sup>\*</sup> with themselves de-  
 stroy : <sup>(52)</sup>

<sup>\*</sup> other,  
 1623, 32.  
<sup>\*</sup> enactors,  
 1623, 32.

Where joy most revels, grief doth most lament ;  
 Grief joys, joy grieves, on slender accident.  
 This world is not for aye ; nor 'tis not strange,  
 That even our loves should with our fortunes  
 change ;  
 For 'tis a question left us yet to prove,  
 Whether love lead fortune, or else fortune love.  
 The great man down, you mark his favourite flies ;  
 The poor advanc'd makes friends of enemies.  
 And hitherto doth love on fortune tend :  
 For who not needs shall never lack a friend ;  
 And who in want a hollow friend doth try,  
 Directly seasons him his enemy.<sup>b</sup>  
 But, orderly to end where I begun,—  
 Our wills, and fates, do so contrary run,  
 That our devices still are overthrown ;  
 Our thoughts are ours, their ends none of our  
 own :  
 So think thou wilt no second husband wed ;  
 But die thy thoughts, when thy first lord is dead.

reading also of the quartos. See "scope of these articles allow." I. 1. King.

<sup>a</sup> *what to ourselves is debt*] i. e. is such, only to ourselves. Dr. Johnson says, the performance of a resolution, in which only the *resolver* is interested, is a debt only to himself, which he may therefore remit at pleasure.

<sup>b</sup> *directly seasons him his enemy*] "Throws in an ingredient, which constitutes," &c. This term is used with great latitude in several parts of this play ; and Mr. Steevens points out an use of it not dissimilar in Chapman's *Odyss.* XV.

"——taught with so much woe,

"As thou hast suffer'd, to be *season'd* so."

*P. QUEEN.* <sup>a</sup> Nor earth to give me food,<sup>b</sup> nor  
heaven light!

Sport and repose lock from me, day, and night!

[To desperation turn my trust and hope!

An anchor's cheer in prison be my scope!]<sup>(53)</sup>

Each opposite, that blanks the face of joy,

Meet what I would have well, and it destroy!

Both here, and hence, pursue me lasting strife,

If, once a widow, ever I be wife!

*HAM.* If she should break it now,——

[To OPHELIA.

*P. KING.* 'Tis deeply sworn. Sweet, leave me  
here a while;

My spirits grow dull, and fain I would beguile

The tedious day with sleep. [Sleeps.

*P. QUEEN.* Sleep rock thy brain;  
And never come mischance between us twain!

[Exit.

*HAM.* Madam, how like you this play?

*QUEEN.* The lady doth protest too much, methinks.

*HAM.* O, but she'll keep her word.

*KING.* Have you heard the argument?<sup>c</sup> Is there  
no offence in't?

*HAM.* No, no, they do but jest, poison in jest;  
no offence i'the world.

*KING.* What do you call the play?

*HAM.* The mouse-trap. Marry, how? Tropi-  
cally.<sup>(54)</sup> This play is the image of a murder<sup>(55)</sup> done

<sup>a</sup> The folio of 1632 has, as the quartos, *Queen* for *Player-Queen* throughout, instead of *Bap*.

<sup>b</sup> *Nor earth to give me food, nor* “Be there neither earth, &c. nor, &c.” The quarto, 1604, reads “to me give.”

<sup>c</sup> *the argument*] The subject matter. See *Ophelia*, *supra*.

in Vienna : Gonzago is the duke's name ; his wife, Baptista :<sup>(56)</sup> you shall see anon ; 'tis a knavish piece of work : But what of that ? your majesty, and we that have free souls, it touches us not : Let the galled jade wince, our withers are unwrung.

*Enter LUCIANUS.*

This is one Lucianus, nephew to the king.

*OPH.* You are a good chorus, my lord. <sup>a</sup>

*HAM.* I could interpret<sup>(57)</sup> between you and your love, if I could see the puppets dallying. <sup>b</sup>

*OPH.* You are keen, my lord, you are keen.

*HAM.* It would cost you a groaning, to take off my edge. <sup>c</sup>

*OPH.* Still better, and worse. <sup>d</sup>

<sup>a</sup> your, 4tos.

*HAM.* So you mistake [your<sup>\*</sup>] husbands.<sup>(58)</sup> Begin, murderer ; Pox, leave thy damnable faces, and begin. Come ;——

—— The croaking raven  
Doth bellow for revenge.

*LUC.* Thoughts black, hands apt, drugs fit, and  
time agreeing ;  
Confederate season, else no creature seeing ;

<sup>a</sup> *You are a good chorus, my lord*] The quartos read “ as good as a.” Mr. Henley observes, the use to which Shakespeare converted a chorus, may be seen in H. V.

<sup>b</sup> *the puppets dallying*] The agitations of your bosom.

SEYMOUR.

<sup>c</sup> *take off my edge*]

“ When thou shalt be *disedged* by her  
That now thou tir'st on.” Cymb. III. 4. Imogen.

<sup>d</sup> *Still better, and worse*] More keen and less decorous.

Thou mixture rank, of midnight weeds <sup>a</sup> collected,  
With Hecat's ban thrice blasted, thrice infected,  
Thy natural magick and dire property,  
On wholesome life usurp <sup>b</sup> immediately.

[*Pours the Poison into the Sleeper's Ears.*]

HAM. He poisons him i'the garden for his estate.  
His name's Gonzago: the story is extant, and  
written in very choice Italian: You shall see anon,  
how the murderer gets the love of Gonzago's  
wife.

OPH. The king rises.

HAM. What! frightened with false fire!

QUEEN. How fares my lord?

POL. Give o'er the play.

KING. Give me some light: away!

ALL. Lights, lights, lights!

[*Exeunt all but HAMLET and HORATIO.*]

HAM. Why, let the stricken deer go weep,<sup>c</sup>  
The hart ungalled play:  
For some must watch, while some must  
sleep;

So runs the world away.—

Would not this, sir, and a forest of feathers, (if  
the rest of my fortunes turn Turk <sup>(59)</sup> with me) with  
two Provincial roses <sup>(60)</sup> on my razed <sup>\*</sup> shoes, <sup>(61)</sup> get <sup>\*</sup> So, 4to.  
me a fellowship in a cry of players, <sup>(62)</sup> sir? <sup>raced, 1623,  
32.</sup>

HOR. Half a share. <sup>(63)</sup>

HAM. A whole one, I.

For thou dost know, O Damon dear, <sup>(64)</sup>  
This realm dismantled was

<sup>a</sup> *midnight weeds*]

“Root of hemlock, digg'd i'the dark.” Macb.

STEEVENS.

<sup>b</sup> *usurp*] Encroach upon. See I. i. Horat.

<sup>c</sup> *let the stricken deer go weep*] See As You, &c. 1 Lord.  
L 1.

Of Jove himself ; and now reigns here  
A very, very—Paiocke. <sup>(65)</sup>

*HOR.* You might have rhymed.

*HAM.* O good Horatio, I'll take the ghost's word  
for a thousand pound. Didst perceive ?

*HOR.* Very well, my lord.

*HAM.* Upon the talk of the poisoning,—

*HOR.* I did very well note him.

*HAM.* Ah, ha! Come, some musick ; come, the  
recorders.

For if the king like not the comedy,  
Why then, belike, he likes it not, perdie.\*

*Enter ROSENCRANTZ and GUILDENSTERN.*

Come, some musick.

*GUIL.* Good my lord, vouchsafe me a word with  
you.

*HAM.* Sir, a whole history.

*GUIL.* The king, sir,—

*HAM.* Ay, sir, what of him?

*GUIL.* Is, in his retirement, marvellous distem-  
pered. <sup>(66)</sup>

*HAM.* With drink, sir?

*GUIL.* No, my lord, rather with choler.

*HAM.* Your wisdom should show itself more  
richer,\* to signify this to the doctor ; for, for me  
to put him to his purgation, would, perhaps, plunge  
him into more choler.

\* rich,  
163?.

\* *Why then, belike,—he likes it not, perdie]* *Perdie*, or *perdy*,  
is *par Dieu* : and thus he balks the conclusion, or consequence,  
as just before he had balked the rhyme.

*GUIL.* Good my lord, put your discourse into some frame, and start not so wildly from my affair.

*HAM.* I am tame, sir :—pronounce.

*GUIL.* The queen, your mother, in most great affliction of spirit, hath sent me to you.

*HAM.* You are welcome.

*GUIL.* Nay, good my lord, this courtesy is not of the right breed. If it shall please you to make me a wholesome answer, I will do your mother's commandment: if not, your pardon, and my return, shall be the end of my business.

*HAM.* Sir, I cannot.

*GUIL.* What, my lord?

*HAM.* Make you a wholesome answer; my wit's diseased: But, sir, such answer as I can make, you shall command; or, rather, as you say, my mother: therefore no more, but to the matter: My mother, you say,——

*ROS.* Then thus she says; Your behaviour hath struck her into amazement and admiration.

*HAM.* O wonderful son, that can so astonish a mother! But is there no sequel at the heels of this mother's admiration? impart.

*ROS.* She desires to speak with you in her closet, ere you go to bed.

*HAM.* We shall obey, were she ten times our mother. Have you any further trade with us?\*

*ROS.* My lord, you once did love me.

*HAM.* And do still, by these pickers and stealers. <sup>(67)</sup>

*ROS.* Good my lord, what is your cause of dis-

\* *trade with us*] Occasion of intercourse.



temper? you do freely bar the door of your own liberty, if you deny your griefs to your friend.\*

*HAM.* Sir, I lack advancement.

*ROS.* How can that be, when you have the voice of the king himself for your succession<sup>b</sup> in Denmark?

*HAM.* Ay, sir, but *While the grass grows*,—the proverb is something musty,<sup>c</sup>

*Enter the Players, with a Recorder.<sup>d</sup>*

O, the recorder:—let me see one.—To withdraw with you:—<sup>(68)</sup>Why do you go about to recover the wind of me,<sup>(69)</sup> as if you would drive me into a toil?

*GUIL.* O, my lord, if my duty be too bold, my love is too unmannerly.\*

*HAM.* I do not well understand that. Will you play upon this pipe?

*GUIL.* My lord, I cannot.

*HAM.* I pray you.

\* *you do freely bar the door of your own liberty, if you deny your griefs to your friend*] By your own act you close the way against your own ease, and the free discharge of your griefs, if you open not the source of them to your friends. The quartos read, “you do surely bar the door upon.”

<sup>b</sup> *you have the voice of the king himself for your succession*] “The most immediate to our throne.” I. 2. King.

<sup>c</sup> “*While the grass grows*,”—the proverb is something musty] Partakes of the staleness it is descriptive of. He was, as he had just told the king, “promise-cramm’d: you can’t feed capons so.”

<sup>d</sup> *Recorder*] Flagellet. See M. N. Dr. V. 1. Hippol.

\* *if my duty be too bold, my love is too unmannerly*] If my sense of duty have led me too far, it is affection and regard for you that makes the carriage of that duty border on disrespect.

*GUIL.* Believe me, I cannot.

*HAM.* I do beseech you.

*GUIL.* I know no touch of it, my lord.

*HAM.* 'Tis as easy as lying: govern these ventages with your fingers and thumb, give it breath with your mouth, and it will discourse most excellent music.\* Look you, these are the stops.

*GUIL.* But these cannot I command to any utterance of harmony; I have not the skill.

*HAM.* Why, look you now, how unworthy a thing you make of me? You would play upon me; you would seem to know my stops; you would pluck out the heart of my mystery; you would sound me from my lowest note to the top of my compass: and there is much musick, excellent voice, in this little organ; yet cannot you make it speak. 'Sblood, do you think, I am easier to be played on than a pipe? Call me what instrument you will, though you can fret me, you cannot play upon me.<sup>(70)</sup>

*Enter* POLONIUS.

God bless you, sir!

*POL.* My lord, the queen would speak with you, and presently.

*HAM.* Do you see yonder cloud, that's almost in shape of a camel?

*POL.* By the mass, and 'tis like a camel, indeed.

*HAM.* Methinks, it is like a weasel.

*POL.* It is backed like a weasel.

*HAM.* Or, like a whale?

\* govern these ventages—and it will discourse most excellent music] Justly order these vents, or air-holes, and it will breathe or utter, &c. For excellent, the quartos read eloquent.

*POL.* Very like a whale.

*HAM.* Then will I come to my mother by and by.<sup>(71)</sup> They fool me to the top of my bent.\* I will come by and by.

*POL.* I will say so. [*Exit* POLONIUS.]

*HAM.* By and by is easily said.—Leave me, friends. [*Exeunt* ROS. GUIL. HOR. &c.]

'Tis now the very witching time of night;  
When churchyards yawn,<sup>(72)</sup> and hell itself breathes  
out

Contagion to this world: Now could I drink hot  
blood,<sup>(73)</sup>

And do such bitter business as the day  
Would quake to look on. Soft; now to my mother.

\* loose,  
O.C.

O, heart, lose\* not thy nature; let not ever  
The soul of Nero enter this firm bosom:

Let me be cruel, not unnatural:

I will speak daggers to her,<sup>(74)</sup> but use none;

My tongue and soul in this be hypocrites:

How in my words soever she be shent,<sup>(75)</sup>

To give them seals<sup>b</sup> never, my soul, consent!

[*Exit.*]

\* *They fool me to the top of my bent*] To the height; as far as they see me *incline* to go: an allusion to the utmost flexure of a bow.

<sup>b</sup> *give my words seals*] Make my "sayings a deed;" as is nearly his language in I. 3. Laert. and Tim. V. 1. Painter.

## SCENE III.

*A Room in the same.**Enter King, ROSENCRANTZ and GUILDENSTERN.*

**KING.** I like him not ; nor stands it safe with us,<sup>a</sup>  
 To let his madness range. Therefore prepare you ;  
 I your commission will forthwith despatch,  
 And he to England shall along with you :  
 The terms of our estate may not endure  
 Hazard so dangerous\*, as doth hourly grow  
 Out of his lunacies.<sup>(76)</sup>

\* near us,  
4tos.

**GUIL.** We will ourselves provide :  
 Most holy and religious fear it is,  
 To keep those many many bodies safe,  
 That live, and feed, upon your majesty.

**ROS.** The single and peculiar life is bound,  
 With all the strength and armour of the mind,  
 To keep itself from 'noyance ; but much more  
 That spirit, upon whose spirit\* depends and rests • weal, 4tos.  
 The lives of many. The cease of majesty<sup>b</sup>  
 Dies not alone ; but, like a gulf, doth draw  
 What's near it, with it: it is a massy wheel,  
 Fix'd on the summit\* of the highest mount, • sonnet,  
 To whose huge spokes ten thousand lesser things O. C.  
 Are mortis'd and adjoined ; which, when it falls,  
 Each small annexment, petty consequence,  
 Attends the boist'rous ruin. Never alone  
 Did the king sigh, but with a general groan.

<sup>a</sup> stands it safe with us] Is it consistent with our security.

<sup>b</sup> the cease of majesty] Demise, fall. Throughout our author a strong sense is attached to the verb cease. See "fall and cease," Lear, last sc. Alb. The quartos give cesse.

*KING.* Arm you, I pray you, to this speedy  
voyage;  
For we will fetters put upon this fear,<sup>a</sup>  
Which now goes too free-footed.

*Ros. GUIL.* We will haste us.  
[*Exeunt ROSENCRANTZ and GUILDENSTERN.*

*Enter POLONIUS.*

*POL.* My lord, he's going to his mother's closet:  
Behind the arras I'll convey myself;  
To hear the process; I'll warrant, she'll tax him  
home:  
And, as you said, and wisely was it said,  
'Tis meet, that some more audience than a mo-  
ther,  
Since nature makes them partial, should o'erhear  
The speech of vantage.<sup>b</sup> Fare you well, my liege:  
I'll call upon you ere you go to bed,  
And tell you what I know.

*KING.* Thanks, dear my lord.  
[*Exit POLONIUS.*

O, my offence is rank, it smells to heaven;<sup>c</sup>  
It hath the primal eldest curse upon 't,  
A brother's murder!—Pray can I not,  
Though inclination be as sharp as will;<sup>d</sup>  
My stronger guilt defeats my strong intent;

<sup>a</sup> *this fear*] Bugbear. See Ant. and Cl. II. 3. Sooths.

<sup>b</sup> *o'erhear the speech of vantage*] If conveying any thing distinctly; "that gives the means of availing itself of occurrences."

<sup>c</sup> *O, my offence is rank, it smells to heaven*] Even there, where the odour of sacrifice only should rise, to the seat of the gods, its offensive steam reaches.

<sup>d</sup> *Though inclination be as sharp as will*] "Though desire, though my wishes, be as earnest as my willingness:" bias, inclination to any thing, being stronger than mere will or consent to it. Something of the nature of contrast or opposition, by how licentious an use soever of the word "inclination," must have been here meant.

And, like a man to double business bound,  
 I stand in pause where I shall first begin,  
 And both neglect. What if this cursed hand  
 Were thicker than itself with brother's blood?  
 Is there not rain enough in the sweet heavens,  
 To wash it white as snow? Whereto serves mercy,  
 But to confront the visage of offence?<sup>a</sup>  
 And what's in prayer, but this two-fold force,  
 To be forestalled,<sup>b</sup> ere we come to fall,  
 Or pardon'd, being down? Then I'll look up;  
 My fault is past. But, O, what form of prayer  
 Can serve my turn? Forgive me my foul murder?  
 That cannot be; since I am still possess'd  
 Of those effects for which I did the murder,  
 My crown, mine own ambition, and my queen.  
 May one be pardon'd, and retain the offence?<sup>(m)</sup>  
 In the corrupted currents of this world,  
 Offence's gilded hand may shove by justice;  
 And oft 'tis seen, the wicked prize itself  
 Buys out the law: But 'tis not so above:  
 There is no shuffling, there the action lies  
 In his true nature, and we ourselves compell'd,<sup>c</sup>  
 Even to the teeth and forehead of our faults,  
 To give in evidence. What then? what rests?  
 Try what repentance can: What can it not?  
 Yet what can it, when one can not repent?<sup>d</sup>  
 O wretched state! O bosom, black as death!  
 O limed soul; that struggling to be free,  
 Art more engaged! Help, angels, make assay!

— *Whereto serves mercy,*

*But to confront the visage of offence?*] With a benign and softened aspect to meet or encounter the harsh features of crime.

<sup>b</sup> *To be forestalled ere we come to fall*] Prevented from falling.

— *there the action lies*

*In his true nature, and we ourselves compell'd.*] The transaction shews, or presents itself; the suit, stripped of all chicanery, is entertained and prosecuted simply as it is; and there it is that we are compelled, &c. For the use of the personal pronoun here, see "*his own scandal.*" I. 4. Hamlet.

<sup>d</sup> *Yet what can it, when one can not repent*] What can that course, though it can do all, do, if I cannot pursue it?

Bow, stubborn knees ! and, heart, with strings of  
 steel,  
 Be soft as sinews of the new-born babe ;  
 All may be well ! [Retires, and kneels.]

*Enter HAMLET.*

\* but now,  
 4tos.

*HAM.* Now might I do it, pat,\* now he is pray-  
 ing ;

\* foule,  
 1623, 32.

And now I'll do't ; and so he goes to heaven :  
 And so am I revenged ? That would be scann'd :  
 A villain kills my father ; and, for that,  
 I, his sole \* son,<sup>b</sup> do this same villain send  
 To heaven.

Why, this is hire and salary,<sup>c</sup> not revenge.  
 He took my father grossly,<sup>(78)</sup> full of bread ;  
 With all his crimes broad blown, as flush as May ;  
 And, how his audit stands, who knows, save  
 heaven ?

But, in our circumstance<sup>d</sup> and course of thought,  
 'Tis heavy with him : And am I then reveng'd,  
 To take him in the purging of his soul,  
 When he is fit and season'd for his passage ?  
 No.

Up, sword ; and know thou a more horrid hent :<sup>e</sup>  
 When he is drunk asleep ; or in his rage ;  
 Or in the incestuous pleasures of his bed ;

\* *That would be scann'd*] Requires to be fully weighed and considered.

<sup>b</sup> *I, his sole son*] Such is the reading of the quartos : but *foule* may be offending, degenerate ; though most probably a misprint.

<sup>c</sup> *hire and salary*] A thing, for which from *him* I might claim a recompense. The quartos read " base, and silly."

<sup>d</sup> *our circumstance*] Measure or estimate of what may have reached us.

<sup>e</sup> *hent*] Task, undertaking. In the sense of " seise or occupy," the verb occurs in *M. for M.* " Have *hent* the gates." *IV. 6. Friar Pet. Drunk asleep, is in a drunken sleep.*

At gaming, swearing; or about some act  
That has no relish of salvation in't:<sup>a</sup>  
Then trip him, that his heels may kick at heaven;  
And that his soul may be as damn'd, and black,  
As hell, whereto it goes.<sup>(79)</sup> My mother stays:  
This physick but prolongs thy sickly days. [*Exit.*]

*The King rises, and advances.*

*KING.* My words fly up, my thoughts remain  
below:  
Words, without thoughts, never to heaven go.  
[*Exit.*]

#### SCENE IV.

*Another Room in the same.*

*Enter Queen and POLONIUS.*

*POL.* He will come straight. Look, you lay  
home to him:<sup>b</sup>  
Tell him, his pranks have been too broad<sup>c</sup> to bear  
with;  
And that your grace hath screen'd and stood be-  
tween  
Much heat and him. I'll silence me e'en here.<sup>d</sup>  
Pray you, be round with him.

*HAM.* [*Within.*] Mother, mother, mother!

<sup>a</sup> *relish of salvation in't*] Smack or savour.

<sup>b</sup> *lay home to him*] Pointedly and closely charge.

<sup>c</sup> *pranks too broad*] Open and bold.

<sup>d</sup> *silence me e'en here*] Without a word more said, here snugly  
stow myself.



**QUEEN.** I'll warrant you;  
 Fear me not:—withdraw, I hear him coming.  
 [POLONIUS *hides himself*.<sup>(80)</sup>]

*Enter HAMLET.*

**HAM.** Now, mother; what's the matter?

**QUEEN.** Hamlet, thou hast thy father much offended.

**HAM.** Mother, you have my father much offended.

**QUEEN.** Come, come, you answer with an idle tongue.

**HAM.** Go, go, you question with a wicked tongue.

**QUEEN.** Why, how now, Hamlet?

**HAM.** What's the matter now?

**QUEEN.** Have you forgot me?

**HAM.** No, by the rood,<sup>a</sup> not so:  
 You are the queen, your husband's brother's wife;  
 But would you were not so. You are my mother.<sup>b</sup>

**QUEEN.** Nay, then I'll set those to you that can speak.

**HAM.** Come, come, and sit you down; you shall not budge;  
 You go not, till I set you up a glass  
 Where you may see the inmost part of you.

**QUEEN.** What wilt thou do? thou wilt not murder me?  
 Help, help, ho!

**POL.** [*Behind.*] What, ho! help!

<sup>a</sup> *by the rood*] From the A. S. *rode*. *crux*. a cross. Skinn. See II. H. IV. Shal. III. 2.

<sup>b</sup> The quartos and modern editors read

“*And,—’would it were not so!—you are my mother.*”

HAM. How now! a rat?  
[Draws.

Dead, for a ducat, dead.

[HAMLET makes a pass through the Arras.

POL. [Behind.] O, I am slain.  
[Falls, and dies.

QUEEN. O me, what hast thou done?

HAM. Nay, I know not:  
Is it the king?

[Lifts up the Arras, and draws forth POLONIUS.

QUEEN. O, what a rash and bloody deed is this!

HAM. A bloody deed;—almost as bad, good  
mother,  
As kill a king,<sup>(81)</sup> and marry with his brother.

QUEEN. As kill a king!

HAM. Ay, lady, 'twas my word.  
Thou wretched, rash, intruding fool, farewell!  
[To POLONIUS.

I took thee for thy betters; \* take thy fortune: • better,  
Thou find'st, to be too busy, is some danger. 4to.

Leave wringing of your hands: Peace; sit you  
down,

And let me wring your heart: for so I shall,  
If it be made of penetrable stuff;<sup>(82)</sup>  
If damned custom have not braz'd it so,  
That it be proof and bulwark against sense.\*

QUEEN. What have I done, that thou dar'st wag  
thy tongue  
In noise so rude against me?

HAM. Such an act,  
That blurs the grace and blush of modesty;  
Calls virtue, hypocrite; takes off the rose

\* *Proof and bulwark against sense*] Against all feeling.

From the fair forehead of an innocent love,  
 • sets, 4tos. And makes \* a blister there; <sup>(83)</sup> makes marriage  
 vows

As false as dicer's oaths: O, such a deed  
 As from the body of contraction plucks  
 The very soul; \* and sweet religion makes  
 A rhapsody of words: Heaven's face doth glow;  
 Yea, this solidity and compound mass,  
 With tristful visage, as against the doom,  
 Is thought-sick at the act.<sup>b</sup>

QUEEN. Ah me, what act,  
 That roars so loud, and thunders in the index? <sup>(84)</sup>

HAM. Look here, upon this picture, and on  
 this; <sup>(85)</sup>

The counterfeit presentment <sup>(86)</sup> of two brothers.  
 See, what a grace was seated on this brow:  
 Hyperion's curls; the front of Jove himself;  
 An eye like Mars, to threaten and command;  
 A station like the herald Mercury, <sup>(87)</sup>  
 New-lighted on a heaven-kissing hill;  
 A combination, and a form, indeed,  
 Where every god did seem to set his seal,  
 To give the world assurance of a man:  
 This was your husband.—Look you now, what  
 follows:

• So 4tos,  
 breath,  
 1623, 32.

Here is your husband; like a mildew'd ear,  
 Blasting his wholesome brother\*. Have you  
 eyes?

\* *As from the body of contraction plucks  
 The very soul]* Annihilates the very principle of con-  
 tracts.

• *Heaven's face—Yea this solidity—  
 With tristful visage,—  
 Is thought-sick at the act.]* The face of heaven looks  
 heated, as if abashed; and this massive compound, the earth,  
 with heavy looks, as on the approach of the day of doom, is dis-  
 quieted and disordered at the thought of what is done.

The quartos read,

“ O'er this solidity, &c.  
 “ With heated visage.”

Could you on this fair mountain leave to feed,  
 And batten on this moor?<sup>(88)</sup> Ha! have you eyes?  
 You cannot call it, love: for, at your age,  
 The hey-day in the blood<sup>(89)</sup> is tame, it's humble,  
 And waits upon the judgment; And what judgment

Would step from this to this? [Sense, sure, you  
 have,

Else, could you not have motion:<sup>(90)</sup> But, sure,  
 that sense

Is apoplexed: for madness would not err;  
 Nor sense to ecstasy was ne'er so thrall'd,  
 But it reserv'd some quantity of choice,<sup>(91)</sup>  
 To serve in such a difference.] What devil was't  
 That thus hath cozen'd you at hoodman-blind?<sup>(92)</sup>  
 [Eyes without feeling, feeling without sight,  
 Ears without hands or eyes, smelling sans all,  
 Or but a sickly part of one true sense  
 Could not so mope.\*]

O shame! where is thy blush? Rebellious hell,  
 If thou canst mutine<sup>(93)</sup> in a matron's bones,  
 To flaming youth let virtue be as wax,  
 And melt in her own fire: proclaim no shame,  
 When the compulsive ardour gives the charge;<sup>b</sup>  
 Since frost itself as actively doth burn,  
 And reason panders will.<sup>(94)</sup>

QUEEN. O Hamlet, speak no more:  
 Thou turn'st mine eyes into my very soul;  
 And there I see such black and grained spots,  
 As will not leave their tinct.<sup>c</sup>

\* *so mope*] Be so blind and stupid. See Temp. last sc.  
 Boatsw.

<sup>b</sup> *gives the charge*] Gives the signal for attack. SEYMOUR.

<sup>c</sup> *As will not leave their tinct*] So died in grain, that they will  
 not relinquish or lose their tinct—are not to be discharged. In  
 a sense not very dissimilar he presently says,

“Then what I have to do  
 Will want true colour.”

*HAM.* Nay, but to live  
In the rank sweat of an enseamed bed ;<sup>(95)</sup>  
Stew'd in corruption ; honeying, and making love  
Over the nasty stye ;——

*QUEEN.* O, speak to me no more ;  
These words, like daggers enter in mine ears ;  
No more, sweet Hamlet.

*HAM.* A murderer, and a villain :  
A slave, that is not twentieth part the tythe  
Of your precedent lord :—a vice of kings ;<sup>(96)</sup>  
A cutpurse of the empire and the rule ;  
That from a shelf the precious diadem stole,  
And put it in his pocket !

*QUEEN.* No more.

*Enter Ghost.*

*HAM.* A king  
Of shreds and patches :<sup>(97)</sup>  
Save me, and hover o'er me with your wings,  
You heavenly guards ! What would your gracious  
figure ?

*QUEEN.* Alas, he's mad.

*HAM.* Do you not come your tardy son to chide,  
That, laps'd in time and passion,<sup>(98)</sup> lets go by  
The important acting of your dread command ?  
O, say !

*GHOST.* Do not forget : This visitation  
Is but to whet thy almost blunted purpose.  
But, look ! amazement on thy mother sits :  
O, step between her and her fighting soul ;  
Conceit<sup>(99)</sup> in weakest bodies strongest works ;  
Speak to her, Hamlet.

*HAM.* How is it with you, lady ?

*QUEEN.* Alas, how is't with you ;  
That you bend\* your eye on vacancy,  
And with the incorporal air do hold discourse ?

\* do bend,  
4tos.  
thus you  
bend, 1632.

Forth at your eyes your spirits wildly peep ;  
 And, as the sleeping soldiers in the alarm,  
 Your bedded hair, like life in excrements,<sup>(100)</sup>  
 Start up, and stand on end. O gentle son,  
 Upon the heat and flame of thy distemper  
 Sprinkle cool patience. Whereon do you look ?

*HAM.* On him ! on him !—Look you, how  
 pale he glares !

His form and cause conjoin'd, preaching to stones,  
 Would make them capable.—<sup>(101)</sup>Do not look upon  
 me ;

Lest, with this piteous action, you convert  
 My stern effects :<sup>(10)</sup> then what I have to do  
 Will want true colour ; tears, perchance, for  
 blood.

*QUEEN.* To whom do you speak this ?

*HAM.* Do you see nothing there ?

*QUEEN.* Nothing at all ; yet all that is, I see.

*HAM.* Nor did you nothing hear ?

*QUEEN.* No, nothing, but ourselves.

*HAM.* Why, look you there ! look, how it steals  
 away !

My father, in his habit as he lived !<sup>a</sup>

Look, where he goes, even now, out at the portal !  
 [*Erit Ghost.*]

*QUEEN.* This is the very coinage of your brain :  
 This bodiless creation ecstasy  
 Is very cunning in.<sup>(103)</sup>

*HAM.* Ecstasy !

My pulse, as yours, doth temperately keep time,  
 And makes as healthful musick : It is not madness,  
 That I have uttered : bring me to the test,  
 And I the matter will re-word ; which madness

<sup>a</sup> *My father, in his habit as he lived*] In the habit he was accustomed to wear when living.

\* or,  
1623, 39.  
• ranker,  
‡tos.

Would gambol from.\* Mother, for love of grace,  
Lay not that flattering unction to your soul,  
That not your trespass, but my madness speaks :  
It will but skin and film the ulcerous place ;<sup>(104)</sup>  
Whiles rank corruption, mining all within,  
Infects unseen. Confess yourself to heaven ;  
Repent what's past ; avoid what is to come ;  
And do not spread the compost on\* the weeds,  
To make them rank\*. Forgive me this my  
virtue :

For in the fatness of these pursy times,  
Virtue itself of vice must pardon beg ;  
Yea, curb<sup>(105)</sup> and woo, for leave to do him good.

QUEEN. O Hamlet! thou hast cleft my heart in  
twain.

HAM. O, throw away the worser part of it,  
And live the purer with the other half.  
Good night : but go not to my uncle's bed ;  
Assume a virtue, if you have it not.  
[That monster, custom, who all sense doth eat,  
Of habits devil, is angel yet in this ;<sup>(106)</sup>  
That to the use of actions fair and good  
He likewise gives a frock, or livery,  
That aptly is put on:] Refrain to-night ;  
And that shall lend a kind of easiness  
To the next abstinence : [the next more easy :<sup>b</sup>  
For use almost can change the stamp of nature,  
And maister<sup>(107)</sup> the devil, or throw him out  
With wondrous potency.] Once more, good night!  
And when you are desirous to be bless'd,  
I'll blessing beg of you.<sup>c</sup> For this same lord,  
[Pointing to POLONIUS.

\* *gambol from*] Start away from.

<sup>b</sup> *the next more easy*] i. e. will become more, &c.

<sup>c</sup> *And when you are desirous to be bless'd,  
I'll blessing beg of you*] When you are desirous to re-  
ceive a blessing from heaven (which you cannot, seriously, till  
you reform) I will beg to receive a blessing from you.

I do repent: But heaven hath pleas'd it so,<sup>a</sup>  
 To punish me with this, and this with me,  
 That I must be their scourge and minister.<sup>(108)</sup>  
 I will bestow him, and will answer well  
 The death I gave him. So, again, good night!  
 I must be cruel, only to be kind:  
 Thus bad begins, and worse remains behind.  
 [One word more, good lady.]

QUEEN. What shall I do?

HAM. Not this, by no means, that I bid you do:  
 Let the bloat<sup>\*</sup> king<sup>(109)</sup> tempt you again to bed;  
 Pinch wanton on your cheek; call you, his  
 mouse;<sup>(110)</sup>

<sup>\*</sup> blunt,  
1623, 32.

And let him, for a pair of reechy kisses,<sup>(111)</sup>  
 Or padding in your neck with his damn'd fingers,  
 Make you to ravel all this matter out,  
 That I essentially am not in madness,  
 But mad in craft.<sup>(112)</sup> 'Twere good, you let him  
 know:

For who, that's but a queen,<sup>b</sup> fair, sober, wise,  
 Would from a paddock,<sup>c</sup> from a bat, a gib,<sup>d</sup>  
 Such dear concernings hide? who would do so?  
 No, in despite of sense, and secrecy,  
 Unpeg the basket on the house's top,  
 Let the birds fly;<sup>(113)</sup> and, like the famous ape,  
 To try conclusions,<sup>(114)</sup> in the basket creep,  
 And break your own neck down.

QUEEN. Be thou assur'd, if words be made of  
 breath,

<sup>a</sup> *heaven hath pleas'd it so*] Ordained, hath been pleased that it should be so.

<sup>b</sup> *For who, that's but a queen*] Strictly speaking, "no more than:" but, in the familiar language of banter, importing, "who being as much as, having some pretence at least, or title, to the rank and state of," &c.

<sup>c</sup> *a paddock*] Toad. See Macb. I. 1. Witches.

<sup>d</sup> *a gib*] Gilbert, a he cat. See I. H. IV. Falst. I. 2.





ACT IV.<sup>(1)</sup> SCENE I.

*The same.*

*Enter King, Queen, ROSENCRANTZ, and GUILDENSTERN.*

**KING.** There's matter in these sighs ; these profound heaves ;  
You must translate :<sup>a</sup> 'tis fit we understand them :  
Where is your son ?

[**QUEEN.** Bestow this place on us a little while.—]

*To ROSENCRANTZ and GUILDENSTERN, who go out.*

Ah, my good lord, what have I seen to-night !

**KING.** What, Gertrude ? How does Hamlet ?

**QUEEN.** Mad as the sea, and wind, when both contend<sup>(2)</sup>

Which is the mightier : In his lawless fit,  
Behind the arras hearing something stir,  
Whips his rapier out,<sup>a</sup> cries, *A rat ! a rat !*  
And, in this brainish apprehension,<sup>b</sup> kills  
The unseen good old man.

<sup>a</sup> Whips out his rapier, 4tos.

**KING.** O heavy deed !  
It had been so with us, had we been there :  
His liberty is full of threats to all ;  
To you yourself, to us, to every one.  
Alas ! how shall this bloody deed be answer'd ?

<sup>a</sup> *translate*] Interpret.

<sup>b</sup> *in this brainish apprehension*] Distempered, brainsick, mood.

It will be laid to us, whose providence  
Should have kept short, restrain'd, and out of  
haunt,\*

This mad young man : but, so much was our love,  
We would not understand what was most fit ;  
But, like the owner of a foul disease,  
To keep it from divulging, let it feed  
Even on the pith of life. Where is he gone ?

QUEEN. To draw apart the body he hath kill'd :  
O'er whom his very madness, like some ore,  
Among a mineral of metals base,  
Shows itself pure ;<sup>(3)</sup> he weeps for what is done.

KING. O, Gertrude, come away !  
The sun no sooner shall the mountains touch,  
But we will ship him hence : and this vile deed  
We must, with all our majesty and skill,  
Both countenance and excuse.—Ho ! Guildenstern !

*Enter ROSENCRANTZ and GUILDENSTERN.*

Friends both, go join you with some further aid :  
Hamlet in madness hath Polonius slain,  
And from his mother's closet hath he dragg'd him :  
Go, seek him out ; speak fair, and bring the body  
Into the chapel. I pray you, haste in this.

*[Exeunt Ros. and GUIL.]*

Come, Gertrude, we'll call up our wisest friends ;  
• And, 4toa. To\* let them know, both what we mean to do,  
And what's untimely done : *so haply slander,*<sup>b</sup>  
[Whose whisper <sup>(4)</sup> o'er the world's diameter,  
As level as the cannon to his blank,<sup>(5)</sup>  
Transports his poison'd shot, may miss our name,  
And hit the woundless air.—] O come away !  
My soul is full of discord, and dismay ! *[Exeunt.]*

\* *kept short—and out of haunt*] Narrowed the range, and prohibited from places of public resort.

<sup>b</sup> These words were supplied by Theobald.

## SCENE II.

*Another Room in the same.*

*Enter HAMLET.*

*HAM.*—Safely stowed. [Gentlemen *within*. Hamlet! lord Hamlet!] [But soft,—] what noise? who calls on Hamlet? O, here they come.

*Enter ROSENCRANTZ and GUILDENSTERN.*

*Ros.* What have you done, my lord, with the dead body?

*HAM.* Compounded it with dust,<sup>(6)</sup> whereto 'tis kin.

*Ros.* Tell us where 'tis; that we may take it thence,  
And bear it to the chapel.

*HAM.* Do not believe it.

*Ros.* Believe what?

*HAM.* That I can keep your counsel, and not mine own. Besides, to be demanded of a sponge!<sup>a</sup> what replication should be made by the son of a king?

*Ros.* Take you me for a sponge, my lord?

*HAM.* Ay, sir; that soaks up the king's countenance, his rewards, his authorities. But such officers do the king best service in the end: He

<sup>a</sup> *to be demanded of a sponge*] *Of, for by,* was the common phraseology of the day; and more particularly in the use of this verb.

keeps them, like an ape, in the corner of his jaw;<sup>(7)</sup> first mouthed, to be last swallowed: When he needs what you have gleaned, it is but squeezing you, and, sponge, you shall be dry again.<sup>(8)</sup>

*Ros.* I understand you not, my lord.

*HAM.* I am glad of it: A knavish speech sleeps in a foolish ear.

*Ros.* My lord, you must tell us where the body is, and go with us to the king.

*HAM.* The body is with the king, but the king is not with the body.\* The king is a thing——

*GUIL.* A thing, my lord?

*HAM.* Of nothing:<sup>(9)</sup> bring me to him. Hide fox, and all after.<sup>(10)</sup>

### SCENE III.

*Another Room in the same.*

*Enter King, attended.*

*KING.* I have sent to seek him, and to find the body.

How dangerous is it, that this man goes loose?  
Yet must not we put the strong law on him:

\* *The body is with the king, but the king is not with the body*]  
This may mean, “the king is not yet cut off from life and sovereignty: his carcass remains to the king; but the king is not with the body or carcass, that you seek: the king is not with Polonius.”

But Hamlet, whose meaning is, not merely to baffle these persons (not intitled to approach and question him with so little respect), but also to make allusions to matters, of which he could not, with prudence or safety to himself, speak openly, returns answers necessarily enigmatical.

He's lov'd of the distracted multitude,  
 Who like not in their judgment, but their eyes;  
 And, where 'tis so, the offender's scourge is weigh'd,  
 But never\* the offence.\* To bear all smooth and  
 even,

\* So 4toa.  
 neerer,  
 1623, 32.

This sudden sending him away must seem  
 Deliberate pause : Diseases, desperate grown,  
 By desperate appliance are reliev'd,

*Enter ROSENCRANTZ.*

Or not at all.—How now? what hath befallen?

*Ros.* Where the dead body is bestowed, my lord,  
 We cannot get from him.

*KING.* But where is he?

*Ros.* Without, my lord ; guarded, to know your  
 pleasure.

*KING.* Bring him before us.

*Ros.* Ho, Guildenstern ! bring in my lord.

*Enter HAMLET and GUILDENSTERN.*

*KING.* Now, Hamlet, where's Polonius?

*HAM.* At supper.

*KING.* At supper? Where?

*HAM.* Not where he eats, but where he is eaten :  
 a certain convocation of politick worms are e'en  
 at him. Your worm is your only emperor for diet :  
 we fat all creatures else, to fat us ; and we fat our-  
 selves for maggots : Your fat king, and your lean  
 beggar, is but variable service ; two dishes, but to  
 one table ; that's the end.

\* *Where—the offender's scourge is weigh'd,  
 But never the offence*] When an offender is popular, the  
 people never consider what his crime was, but they scrutinize  
 his punishment.

[*KING*. Alas, alas!

*HAM*. A man may fish with the worm that hath eat of a king; and eat of the fish that hath fed of that worm.]

*KING*. What dost thou mean by this?

*HAM*. Nothing, but to show you how a king may go a progress through the guts of a beggar.<sup>(11)</sup>

*KING*. Where's Polonius?

*HAM*. In heaven; send thither to see: if your messenger find him not there, seek him i'the other place yourself. But, indeed, if you find him not within this month, you shall nose him as you go up the stairs into the lobby.

*KING*. Go seek him there. [*To some Attendants*.

*HAM*. He will stay till you come.

[*Ereunt Attendants*.

*KING*. Hamlet, this deed, for thine especial safety,  
Which we do tender, as we dearly grieve<sup>a</sup>  
For that which thou hast done, must send thee hence  
With fiery quickness:<sup>b</sup> Therefore, prepare thyself;  
The bark is ready, and the wind at help,<sup>(12)</sup>  
The associates tend, and every thing is bent  
For England.

*HAM*. For England?

*KING*. Ay, Hamlet.

*HAM*. Good.

*KING*. So is it, if thou knew'st our purposes.

*HAM*. I see a cherub, that sees them. But, come; for England!—Farewell, dear mother.

<sup>a</sup> *dearly grieve*] Deeply. See “*dearest foe*,” I. 2. Haml.

<sup>b</sup> *fiery quickness*] Rapid as the progress of flames. See “*fiery expedition*,” R. III. K. Rich., IV. 3.

*KING.* Thy loving father, Hamlet.

*HAM.* My mother: Father and mother is man and wife; man and wife is one flesh; and so, my mother. Come, for England. [*Erit.*

*KING.* Follow him at foot;<sup>a</sup> tempt him with speed aboard;

Delay it not, I'll have him hence to-night:  
Away; for every thing is seal'd and done  
That else leans on the affair: Pray you, make haste.

[*Exeunt Ros. and GUIL.*

And, England, if my love thou hold'st at aught,  
(As my great power thereof may give thee sense;<sup>b</sup>  
Since yet thy cicatrice looks raw and red

After the Danish sword, and thy free awe<sup>(13)</sup>

Pays homage to us,) thou may'st not coldly set  
Our sovereign process;<sup>c</sup> which imports at full,  
By letters conjuring to that effect,<sup>(14)</sup>

The present death of Hamlet. Do it, England;

For like the hectick in my blood he rages,<sup>(15)</sup>

And thou must cure me: 'Till I know 'tis done,

Howe'er my haps,<sup>d</sup> my joys were \* ne'er begun. ● will begin,  
[*Erit.* 4tos.

## SCENE IV.

*A Plain in Denmark.*

*Enter FORTINBRAS, and Forces, marching.*

*FOR.* Go, captain, from me greet the Danish king;

<sup>a</sup> *Follow him at foot*] Close at heels.

<sup>b</sup> *thereof may give thee sense*] May make thee a very intelligible suggestion to that effect.

<sup>c</sup> *coldly set our sovereign process*] With indifference regard, or set by, set at defiance.

<sup>d</sup> *Howe'er my haps*] Turns of fortune or chances.



Tell him, that, by his licence, Fortinbras  
 Craves the conveyance of a promis'd march<sup>a</sup>  
 Over his kingdom. You know the rendezvous.  
 If that his majesty would aught with us,  
 We shall express our duty in his eye,<sup>(16)</sup>  
 And let him know so.

CAP. I will do't, my lord.

<sup>a</sup> softly,  
 4tos.

FOR, Go <sup>a</sup> safely<sup>b</sup> on.

[*Exeunt* FORTINBRAS, and *Forces*.]

[*Enter* HAMLET, ROSENCRANTZ, GUILDEN-  
 STERN, &c.]

HAM. Good sir, whose powers are these?

CAP. They are of Norway, sir.

<sup>a</sup> propos'd,  
 4tos.

HAM. How purpos'd,<sup>a</sup> sir,  
 I pray you?

CAP. Against some part of Poland.

HAM. Who  
 Commands them, sir?

CAP. The nephew to old Norway, Fortinbras.

HAM. Goes it against the main of Poland,<sup>c</sup> sir,  
 Or for some frontier?

CAP. Truly to speak, and with no addition,<sup>d</sup>  
 We go to gain a little patch of ground,  
 That hath in it no profit but the name.  
 To pay five ducats, five, I would not farm it;  
 Nor will it yield to Norway, or the Pole,  
 A ranker rate,<sup>e</sup> should it be sold in fee.

<sup>a</sup> conveyance of a promis'd march] The way or means of,  
 leave of passage for.

<sup>b</sup> safely] With assurance of safe conduct.

<sup>c</sup> the main of Poland] See II. 2. Queen to King.

<sup>d</sup> addition] Exaggeration.

<sup>e</sup> A ranker rate] More exuberant, larger. See K. John. V.  
 4. Salisb.

HAM. Why, then the Polack never will defend it.

CAP. Yes, 'tis already garrison'd.

HAM. Two thousand souls, and twenty thousand ducats,

Will not debate<sup>a</sup> the question of this straw:  
This is the imposthume<sup>b</sup> of much wealth and peace;  
That inward breaks, and shows no cause without  
Why the man dies.—I humbly thank you, sir.

CAP. God be wi'\*you, sir. [Exit Captain. • boy, O.C.]

ROS. Will't please you go, my lord?

HAM. I will be with you straight. Go a little before. [Exeunt Ros. and GUIL.]

How all occasions<sup>c</sup> do inform against me,  
And spur my dull revenge! What is a man,  
If his chief good, and market<sup>d</sup> of his time,  
Be but to sleep, and feed? a beast, no more.\*  
Sure, he, that made us with such large dis-  
course,<sup>(17)</sup>

Looking before, and after, gave us not  
That capability and godlike reason  
To fust in us unus'd. Now, whether it be  
Bestial oblivion, or some craven scruple<sup>f</sup>  
Of thinking too precisely on the event,<sup>g</sup>  
(A thought, which, quarter'd, hath but one part  
wisdom,  
And, ever, three parts coward) I do not know

<sup>a</sup> *debate*] Suffice to debate.

<sup>b</sup> *imposthume*] "The cankers of a calm world and a long peace." I H. IV. Falst. IV. 2.

<sup>c</sup> *occasions*] Occurrences.

<sup>d</sup> *market*] Return had for his time. *Market* is MERCES, Lat.

<sup>e</sup> *a beast, no more*] He is no better than a beast, if this is all. See Hamlet's Solil.

<sup>f</sup> *craven scruple*] Cowardly; as asking quarter by pronouncing this word of fear and fealty. Tam. of Sh. II. 1. Kath.

<sup>g</sup> *the event*] Consequences.



SCENE V.

Elsinore. *A Room in the Castle.*

*Enter Queen and HORATIO.*

QUEEN. —I will not speak with her.

HOR. She is importunate ; indeed, distract ;  
Her mood will needs be pitied.<sup>(20)</sup>

QUEEN. What would she have ?

HOR. She speaks much of her father ; says, she  
hears,  
There's tricks i'the world ; and hems, and beats  
her heart ;  
Spurns enviously<sup>a</sup> at straws ; speaks things in  
doubt,<sup>b</sup>  
That carry but half sense : her speech is nothing,  
Yet the unshaped use of it doth move<sup>c</sup>  
The hearers to collection ;<sup>(21)</sup> they aim at it,  
And botch the words up fit to their own thoughts ;  
Which, as her winks, and nods, and gestures yield  
them,  
Indeed would make one think, there might be  
thought,  
Though nothing sure, yet much unhappily.<sup>(22)</sup>

QUEEN. 'Twere good, she were spoken with ;  
for she may strew  
Dangerous conjectures in ill-breeding minds :

<sup>a</sup> *enviously*] With spleen and passion, as mad dogs snap at whatever they meet.

<sup>b</sup> *speaks things in doubt*] Without distinct or certain aim ; wanderingly and incoherently.

Let her come in. [Exit HORATIO.]  
 To my sick soul, as sin's true nature is,  
 Each toy seems prologue to some great amiss :<sup>a</sup>  
 So full of artless jealousy is guilt,  
 It spills itself in fearing to be spilt.<sup>b</sup>

*Re-enter HORATIO, with OPHELIA.*

OPH. Where is the beauteous majesty of Denmark?

QUEEN. How now, Ophelia?

OPH. *How should I your true love know  
 From another one?  
 By his cockle hat and staff,<sup>(23)</sup>  
 And his sandal shoon.<sup>c</sup>* [Singing.]

QUEEN. Alas, sweet lady, what imports this song?

OPH. Say you? nay, pray you, mark.

*He is dead and gone, lady, [Sings.]  
 He is dead and gone ;  
 At his head a grass-green turf,  
 At his heels a stone.*

O, ho!

QUEEN. Nay, but Ophelia,——

OPH. Pray you, mark.

<sup>a</sup> *Each toy seems prologue to some great amiss*] Toy is trifle : and amiss, in common use at that time for offence or abuse, here imports “evil impending or catastrophe.”

<sup>b</sup> *It spills itself in fearing to be spilt*] Exposes and ruins itself by its over anxiety to stifle suspicion.

<sup>c</sup> *sandal shoon*] “Socculus, a manner of shone.” Ortus Vocabulor, 1514.

*White his shroud as the mountain-snow,*  
[Sings.

*Enter King.*

QUEEN. Alas, look here, my lord.

OPH. *Larded all with sweet flowers;  
Which bewept to the grave did not go  
With true-love showers.<sup>(24)</sup>*

KING. How do you, pretty lady?

OPH. Well, God'ield you.<sup>a</sup> They say, the owl was a baker's daughter.<sup>(25)</sup> Lord, we know what we are, but know not what we may be. God be at your table!

KING. Conceit upon her father.<sup>b</sup>

OPH. Pray, let us have no words of this; but when they ask you, what it means, say you this:

*To-morrow is Saint Valentine's day,<sup>(26)</sup>  
All in the morning betime,  
And I a maid at your window,  
To be your Valentine:*

*Then up he rose, and don'd his clothes,  
And dupp'd<sup>c</sup> the chamber door;  
Let in the maid, that out a maid  
Never departed more.*

KING. Pretty Ophelia!

<sup>a</sup> *God'ield you*] Requite; yield you recompence. See *As you, &c.* III. 3. Touchst.

<sup>b</sup> *Conceit upon her father*] Fancies respecting. See III. 4. Ghost. "Conceit in weakest minds."

<sup>c</sup> *don'd and dupp'd*] Do on and do up.

*OPH.* Indeed, without an oath, I'll make an end on't :

*By Gis,<sup>(27)</sup> and by Saint Charity,<sup>(28)</sup>  
Alack, and fye for shame!  
Young men will do't, if they come to't ;  
By cock,<sup>(29)</sup> they are to blame.*

*Quoth she, before you tumbled me,  
You promis'd me to wed :*

[He answers.]

*So would I ha' done, by yonder sun,  
An thou hadst not come to my bed.*

*KING.* How long hath she been thus ?

*OPH.* I hope, all will be well. We must be patient: but I cannot choose but weep, to think, they should lay him i'the cold ground : My brother shall know of it, and so I thank you for your good counsel. Come, my coach ! Good night, ladies ; good night, sweet ladies : good night, good night. [Exit.

*KING.* Follow her close ; give her good watch,  
I pray you. [Exit HORATIO.

O ! this is the poison of deep grief ; it springs  
All from her father's death : And now behold,  
O, Gertrude, Gertrude,  
When sorrows come, they come not single spies,  
But in battalions ! First, her father slain ;  
Next, your son gone ; and he most violent author  
Of his own just remove : The people muddied,  
Thick and unwholesome in their thoughts and  
whispers,  
For good Polonius' death ; and we have done but  
greenly,<sup>(30)</sup>

In hugger-mugger to inter him :<sup>(31)</sup> Poor Ophelia  
Divided from herself, and her fair judgment ;  
Without the which we are pictures, or mere beasts.  
Last, and as much containing as all these,

Her brother is in secret come from France :  
 Feeds\* on his wonder,<sup>(32)</sup> keeps himself in clouds,<sup>a</sup>  
 And wants not buzzers to infect his ear  
 With pestilent speeches of his father's death ;  
 Wherein\* necessity, of matter beggar'd,<sup>b</sup>  
 Will nothing stick our person to arraign  
 In ear and ear. O my dear Gertrude, this,  
 Like to a murdering piece,<sup>(33)</sup> in many places  
 Gives me superfluous death ! [A Noise within.]

\* keeps,  
1623, 32.

\* Where in  
necessitie of,  
1623, 32.

QUEEN.

Alack ! what noise is this ?

*Enter a Gentleman.*

KING. Attend.

Where are my Switzers?<sup>(34)</sup> Let them guard the  
 door :

What is the matter ?

GENT.

Save yourself, my lord ;  
 The ocean, overpeering of his list,<sup>c</sup>  
 Eats not the flats with more impituous haste,<sup>(35)</sup>  
 Than young Laertes, in a riotous head,<sup>d</sup>  
 O'erbears your officers ! The rabble call him, lord ;  
 And, as the world were now but to begin,  
 Antiquity forgot, custom not known,  
 The ratifiers and props of every word,<sup>e</sup>

<sup>a</sup> *keeps himself in clouds*] At lofty distance and seclusion.

<sup>b</sup> *necessity, of matter beggar'd, will nothing stick*] The necessities of one who has put himself in such a predicament (i. e., as Dr. Johnson says, the obligation of an accuser to support his charge) will, in want of grave or rational proof, have no reserve or scruple busily every where to accuse ourselves.

<sup>c</sup> *The ocean, overpeering of his list*] Swelling over his utmost line or boundary. See "*list of my voyage*." Tw. N. III. 1. Viola.

<sup>d</sup> *in a riotous head*] The tide, strongly flowing, is said to pour in with a great head.

<sup>e</sup> *Antiquity forgot, custom not known, The ratifiers and props of every word*] Word is term, and means appellation or title ; as *lord* used before, and *king*



They cry, *Choose we ; Laertes shall be king !*  
 Caps, hands, and tongues, applaud it to the clouds,  
*Laertes shall be king, Laertes king !*

QUEEN. How cheerfully on the false trail they  
 cry !

O, this is counter, you false Danish dogs.<sup>(36)</sup>

KING. The doors are broke. [Noise within.

*Enter LAERTES, armed ; Danes following.*

LAER. Where is this king?—Sirs, stand you all  
 without.

DAN. No, let's come in.

LAER. I pray you, give me leave.

DAN. We will, we will.

[*They retire without the door.*

LAER. I thank you:—keep the door.—O thou  
 vile king,  
 Give me my father.

QUEEN. Calmly, good Laertes.

LAER. That drop of blood that's calm pro-  
 claims me bastard :

Cries, cuckold, to my father ; brands the harlot  
 Even here, between the chaste unsmirched brow  
 Of my true mother.\*

KING. What is the cause, Laertes,  
 That thy rebellion looks so giant-like?—

afterwards : and in its more extended sense, must import “ every  
 human establishment.”

The sense of the passage is,—“ As far as antiquity ratifies,  
 and custom makes every term, denomination, or title known,  
 they run counter to them, by talking, when they mention kings,  
 of their right of chusing and of saying who shall be king or so-  
 vereign.”

\* *the chaste unsmirched brow of my true mother*] Unsmirched is  
 unstained. See I. 3. Laert.

Let him go, Gertrude ; do not fear our person ;  
There's such divinity doth hedge a king,  
That treason can but peep to what it would,  
Acts little of his will.<sup>(37)</sup>—Tell me, Laertes,  
Why thou art thus incensed ;—Let him go, Ger-  
trude ;—

Speak, man.

*LAER.* Where is my father ?

*KING.* Dead.

*QUEEN.* But not by him.

*KING.* Let him demand his fill.

*LAER.* How came he dead? I'll not be juggled  
with :

To hell, allegiance ! vows, to the blackest devil !  
Conscience, and grace,\* to the profoundest pit !  
I dare damnation : To this point I stand,—  
That both the worlds I give to negligence,<sup>b</sup>  
Let come what comes ; only I'll be reveng'd  
Most thoroughly for my father.

*KING.* Who shall stay you ?

*LAER.* My will, not all the world's :  
And, for my means, I'll husband them so well,  
They shall go far with little.

*KING.* Good Laertes,  
If you desire to know the certainty  
Of your dear father's death, is't\* writ in your re-<sup>• So 4tos,  
if, 1623, 32.</sup>  
venge,  
That, \*sweepstake,<sup>• sweepstake,  
O. C.</sup> you will draw both friend and  
foe,  
Winner and loser ?

*LAER.* None but his enemies.—

\* *grace*] A religious feeling, a disposition to yield obedience to the divine laws.

<sup>b</sup> *Both the worlds I give to negligence*] I am careless of my present and future prospects, my views in this life, as well as that which is to come.

\* *sweepstake*] By wholesale, undistinguishingly.

**KING.** Will you know them then?

**LAER.** To his good friends thus wide I'll ope  
my arms;  
And, like the kind life-rend'ring pelican,<sup>(38)</sup>  
Repast them with my blood.

**KING.** Why, now you speak  
Like a good child, and a true gentleman..  
That I am guiltless of your father's death,  
And am most sensible<sup>a</sup> in grief for it,  
It shall as level to your judgment pierce,<sup>b</sup>  
As day does to your eye.

**DANES.** [*Within.*] Let her come in.

**LAER.** How now! what noise is that?

*Enter OPHELIA, fantastically dressed with Straws  
and Flowers.*

O heat, dry up my brains! tears seven times salt,  
Burn out the sense and virtue of mine eye!—  
By heaven, thy madness shall be paid with weight,  
Till our scale turn the beam. O rose of May!  
Dear maid, kind sister, sweet Ophelia!—  
O heavens! is't possible, a young maid's wits  
Should be as mortal as an old man's life?  
Nature is fine in love: and, where 'tis fine,  
It sends some precious instance of itself,  
After the thing it loves.<sup>(39)</sup>

**OPH.** *They bore him barefac'd on the bier;  
Hey no nonny, nonny hey nonny:<sup>(40)</sup>  
And on\* his grave rains\* many a tear;—  
Fare you well, my dove!*

<sup>a</sup> in, 4tos.  
<sup>b</sup> rain'd,  
4tos.

<sup>a</sup> *sensible in grief*] Poignantly affected with. Adjectives, having this termination, are, in our author, frequently used adverbially. The quarto, 1604, reads *sensibly*.

<sup>b</sup> *pierce*] Make its way. The quartos read *peave*.

**LAER.** Hadst thou thy wits, and didst persuade  
revenge,  
It could not move thus.

**OPH.** You must sing, *Down a-down,*<sup>(41)</sup> *an you call*  
*him a-down-a.* O, how the wheel becomes it!<sup>(42)</sup> It  
is the false steward, that stole his master's daugh-  
ter.

**LAER.** This nothing's more than matter.\*

**OPH.** There's rosemary, that's for remem-  
brance;<sup>(43)</sup> pray you, love, remember: and there  
is pansies,\* that's for thoughts.<sup>(44)</sup>

\* peconsies,  
1623.

**LAER.** A document in madness; thoughts and  
remembrance fitted.

**OPH.** There's fennel for you,\* and colum-<sup>• the King.</sup>  
bines:<sup>(45)</sup>—there's rue for you; and here's some  
for me:—we may call it, herb of grace o'Sun-  
days:<sup>(46)</sup>—you may wear your rue with a differ-  
ence.<sup>(47)</sup>—There's a daisy;<sup>(48)</sup>—I would give you  
some violets; but they withered all, when my fa-  
ther died:—They say, he made a good end,——

*For bonny sweet Robin is all my joy,*—<sup>(49)</sup>  
[Sings.

**LAER.** Thought<sup>b</sup> and affliction, passion, hell it-  
self,  
She turns to favour, and to prettiness.

**OPH.** *And will he not come again?*  
*And will he not come again?*  
*No, no, he is dead,*  
*Go to thy death-bed,*  
*He never will come again.*

\* *This nothing's more than matter*] See "O matter," &c.  
Lear, IV. 6. Edg.

<sup>b</sup> *Thought*] "*Thought* or hevynesse of herte. Molestia. Mœs-  
titia." Promptuar. parvulor. 4to. 1514. Ant. and Cl. III. 2.  
Æuobarb. "*Think* and die." See Tw. N. II. 4. Viola.

*His beard was as white as snow,<sup>(50)</sup>  
 All flaxen was his poll,  
 He is gone, he is gone,  
 And we cast away moan;  
 God 'a mercy on his soul!*

And of all christian souls! I pray God. God be  
 • buy, O.C. wi' \* you! [*Erit* OPHELIA.]

*LAER.* Do you see this, O God?

*KING.* Laertes, I must common with your  
 grief,<sup>(51)</sup>

Or you deny me right. Go but apart,  
 Make choice of whom your wisest friends\* you will,  
 And they shall hear and judge 'twixt you and me:  
 If by direct or by collateral hand  
 They find us touch'd, we will our kingdom give,  
 Our crown, our life, and all that we call ours,  
 To you in satisfaction; but, if not,  
 Be you content to lend your patience to us,  
 And we shall jointly labour with your soul  
 To give it due content.

*LAER.* Let this be so;  
 His means of death, his obscure funeral,—  
 No trophy, sword, nor hatchment, o'er his  
 bones,<sup>(52)</sup>

No noble rite, nor formal ostentation,—  
 Cry to be heard,<sup>(53)</sup> as 'twere from heaven to earth,  
 That I must call't in question.

*KING.* So you shall;  
 And, where the offence is, let the great axe<sup>(54)</sup> fall.  
 I pray you go with me. [*Ereunt.*]

\* *of whom your wisest friends*] Of whom, or which of. Any  
 amongst.

## SCENE VI.

*Another Room in the same.*

*Enter HORATIO, and a Servant.*

HOR. What are they, that would speak with me?

SERV. Sailors, sir ;  
They say, they have letters for you.

HOR. Let them come in.  
[Exit Servant.]

I do not know from what part of the world  
I should be greeted, if not from lord Hamlet.

*Enter Sailors.*

1 SAIL. God bless you, sir.

HOR. Let him bless thee too.

1 SAIL. He shall, sir, an't please him. There's  
a letter for you, sir ; it comes from the ambassador  
that was bound for England ; if your name be Ho-  
ratio, as I am let to know it is.

HOR. [*Reads.*] Horatio, *when thou shalt have  
overlooked this, give these fellows some means<sup>a</sup> to the  
king ; they have letters for him. Ere we were two  
days old at sea,<sup>b</sup> a pirate of very warlike appointment<sup>c</sup>  
gave us chase : Finding ourselves too slow of sail,*

<sup>a</sup> means to the king] Means of access, introduction.

<sup>b</sup> Ere we were two days old at sea] At the end of a second day's  
voyage. See M. for M. IV. 2. Prov.

<sup>c</sup> appointment] Equipment.

Stood challenger on mount of all the age  
For her perfections :—But my revenge will come.

*KING.* Break not your sleeps for that : you must  
not think,  
That we are made of stuff so flat and dull,  
That we can let our beard be shook with dan-  
ger,<sup>(57)</sup>

And think it pastime. You shortly shall hear more:  
I loved your father, and we love ourself;  
And that, I hope, will teach you to imagine,—  
How now ? what news ?

*Enter a Messenger.*

*MESS.* Letters, my lord, from Hamlet :  
This to your majesty ; this to the queen.

*KING.* From Hamlet ! who brought them ?

*MESS.* Sailors, my lord, they say : I saw them  
not :

They were given me by Claudio, he receiv'd them.

*KING.* Laertes, you shall hear them :—  
Leave us. [*Exit Messenger.*]

[*Reads.*] *High and mighty, you shall know, I  
am set naked on your kingdom. To-morrow shall I  
beg leave to see your kingly eyes : when I shall, first  
asking your pardon thereunto, recount the occasion  
of my sudden and more strange return.* Hamlet.  
What should this mean ! Are all the rest come  
back ?

Or is it some abuse, and no such thing ?

• *Whose worth, if praises may go back again,  
Stood challenger on mount of all the age  
For her perfections]* Whose merits, if the report of them  
may, where she can never return, be here re-echoed, stood (on  
the highest ground, and in the fullest presence of the age) like  
a champion for their mistress, to give a general challenge in  
support of her excellence.

LAER. Know you the hand?

KING. 'Tis Hamlet's character.<sup>a</sup> *Naked*,—  
And, in a postscript here, he says, *alone*:  
Can you advise me?

LAER. I am lost in it, my lord. But let him  
come;  
It warms the very sickness in my heart,  
That I shall live and tell him to his teeth,  
*Thus diddest thou*.

KING. If it be so, Laertes,  
As how should it be so? how otherwise?  
Will you be rul'd by me?

LAER. Ay, my lord;  
So you will not o'er-rule me to a peace.

KING. To thine own peace. If he be now re-  
turn'd,  
As checking at his voyage,<sup>(58)</sup> and that he means  
No more to undertake it, I will work him  
To an exploit, now ripe in my device,  
Under the which he shall not choose but fall:  
And for his death no wind of blame shall breathe;  
But even his mother shall uncharge the practice,<sup>b</sup>  
And call it, accident.

LAER. [My lord, I will be rul'd;  
The rather, if you could devise it so,  
That I might be the organ.

KING. It falls right.  
You have been talk'd of since your travel much,  
And that in Hamlet's hearing, for a quality  
Wherein, they say, you shine: your sum of parts<sup>c</sup>  
Did not together pluck such envy from him,

<sup>a</sup> 'Tis Hamlet's character] Peculiar mode of shaping letters.  
See "character," M. W. of W. V. 5. Mrs. Quickly.

<sup>b</sup> uncharge the practice] Acquit the expedient pursued, of  
blame.

<sup>c</sup> sum of parts] Total. See M. of V. Portia, III. 2.



As did that one ; and that, in my regard,  
Of the unworthiest siege.\*

*LAER.* What part is that, my lord?

*KING.* A very ribband in the cap of youth,  
Yet needful too ; for youth no less becomes  
The light and careless livery that it wears,  
Than settled age his sables, and his weeds,  
Importing health and graveness.—<sup>b</sup>] Some two  
months hence,\*

\* Two  
months  
since, 4tos.

Here was a gentleman of Normandy,  
I have seen myself, and serv'd against the French,  
And they ran well<sup>c</sup> on horseback : but this gallant  
Had witchcraft in't ;<sup>d</sup> he grew unto his seat ;  
And to such wond'rous doings brought his horse,  
As he had been incorpor'd and demi-natur'd  
With the brave beast : so far he pass'd my thought ;  
That I, in forgery of shapes and tricks,  
Come short<sup>e</sup> of what he did.

\* *siege*] Place or rank. See *Othel.* I. 2. Other.

<sup>b</sup> *Importing health and graveness*] Carrying with them those ideas ; denoting as well that, from which this stage of life derives health (viz. warm clothing) ; as that which also ought to accompany it, gravity, or an exterior of sobriety and decorum.

<sup>c</sup> *Here was a gentleman of Normandy,  
I have seen myself, and serv'd against the French ;  
And they ran well, &c.]* With this punctuation, that of the quartos also, the construction may be, “ Here was a gentleman [whom] I've seen myself, and [I have also] served against the French, and they, &c.” or, if the reading of the folio of 1632 is adopted, viz.

“ Here was a gentleman of Normandy,”  
we must read and punctuate the next line with the modern editors :

“ I have seen myself, and serv'd against, the French.”

They, also, with the quartos, read *can* instead of *ran*.

<sup>d</sup> *Had witchcraft in't*] In this exercise, in the art and feats of horsemanship.

<sup>e</sup> ——— *pass'd my thought ;  
That I, in forgery of shapes and tricks,  
Come short*] Outwent all that my imagination could frame. For *pass'd my*, the quartos read *topp'd me*.

SC. VII. PRINCE OF DENMARK.

LAER. A Norman, was't?

KING. A Norman.

LAER. Upon my life, Lamound.

KING. The very same.

LAER. I know him well: he is the brooch,<sup>a</sup> indeed,

And gem of all the nation.

KING. He made confession of<sup>b</sup> you;  
And gave you such a masterly report,  
For art and exercise in your defence,<sup>c</sup>  
And for your rapier most especial,  
That he cried out, 'twould be a sight indeed,  
If one could match you: [the scrimers<sup>d</sup> of their  
nation,

He swore, had neither motion, guard, nor eye,  
If you oppos'd them:] Sir, this report<sup>(59)</sup> of his  
Did Hamlet so `envenom with his envy,  
That he could nothing do, but wish and beg  
Your sudden coming o'er, to play with you.  
Now, out of this,—

LAER. What out of this, my lord?

KING. Laertes, was your father dear to you?  
Or are you like the painting of a sorrow,  
A face without a heart?

LAER. Why ask you this?

KING. Not that I think, you did not love your  
father;  
But that I know, love is begun by time;  
And that I see, in passages of proof,

<sup>a</sup> *brooch*] Bosom jewel.

<sup>b</sup> *made confession of*] Acknowledged.

<sup>c</sup> *in your defence*] Used for "in your art and science of defence."

<sup>d</sup> *scrimers*] From *escrimeur*, Fr. a fencer. "Hence *scrimish*, says Mr. Pegge, by transposition of letters made *skirmish*, became the *encounter*." Anecd. of Engl. Language, 8vo. 1803, p. 68.

Time qualifies the spark and fire of it.<sup>(60)</sup>  
 [There lives within the very flame of love  
 A kind of wick, or snuff, that will abate it ;  
 And nothing is at a like goodness still ;  
 For goodness, growing to a plurisy,<sup>(61)</sup>  
 Dies in his own too-much : That we would do,  
 We should do when we would ;<sup>a</sup> for this *would*  
 changes,<sup>b</sup>

And hath abatements and delays as many,  
 As there are tongues, are hands, are accidents ;  
 And then this *should* is like a spendthrift sigh,  
 That hurts by easing. ( But, to the quick o'the  
 ulcer : ]

Hamlet comes back ; What would you undertake,  
 To show yourself in deed your father's son  
 More than in words ?

*LAER.* To cut his throat i'the church.

*KING.* No place, indeed, should murder sanc-  
 tuarize ;  
 Revenge should have no bounds.<sup>(62)</sup> But, good  
 Laertes,  
 Will you do this? keep close within your chamber !  
 Hamlet, return'd, shall know you are come  
 home :

We'll put on those shall praise your excellence,  
 And set a double varnish on the fame  
 The Frenchman gave you ; bring you, in fine, to-  
 gether,  
 And wager o'er your heads : he, being remiss,<sup>c</sup>  
 Most generous, and free from all contriving,  
 Will not peruse the foils ;<sup>d</sup> so that, with ease, --

<sup>a</sup> *We should do when we would*] i. e. at the heat, at the time of the resolution taken.

<sup>b</sup> *for this would changes*] Inclination is fluctuating and uncertain. SEYMOUR.

<sup>c</sup> *he being remiss*] Inattentive, as unsuspecting.

<sup>d</sup> *peruse the foils*] Closely inspect.

Or with a little shuffling, you may choose  
A sword unbated,<sup>(64)</sup> and, in a pass of practice,<sup>\*</sup>  
Requite him for your father.

*LAER.* I will do't :  
And, for the purpose, I'll anoint my sword.  
I bought an unction of a mountebank,  
So mortal, that but dip a knife in it,  
Where it draws blood no cataplasm so rare,  
Collected from all simples that have virtue  
Under the moon, can save the thing from death,  
That is but scratch'd withal: I'll touch my point  
With this contagion; that, if I gall him slightly,  
It may be death.

*KING.* Let's further think on this;  
Weigh, what convenience, both of time and  
means,  
May fit us to our shape:<sup>b</sup> if this should fail,  
And that our drift look through our bad perform-  
ance,  
'Twere better not assay'd; therefore this project  
Should have a back, or second, that might hold,  
If this should blast in proof.<sup>c</sup> Soft; let me  
see:  
We'll make a solemn wager on your cunnings,<sup>\*</sup>  
I ha't:

<sup>\*</sup> So 4tos.  
commings,  
1623, 32.

<sup>\*</sup> *and in a pass of practice*] A favourite pass; in which *ex-  
perience* assured him of success: but fraud or artifice, a sense in  
which it occurs throughout our author, can hardly be supposed  
here to be excluded: for such was the use of an unfair weapon.  
Upon the origin of the use of this word in this sense we are in-  
debted to Mr. Todd for new information. "*Præc*, Sax. is cun-  
ning, sliness: and thence *Prat* in Gaw. Douglas, is a trick of  
fraud. Latter times, forgetting the original of words, applied to  
*practise* the sense of *prat*." Dict.

<sup>b</sup> *fit us to our shape*] An image taken from the tailor's  
board: may suit us.

<sup>c</sup> *If this should blast in proof*] Burst in the explosion or proof.  
*Blast* is a term in mining.

\* So 4tos.  
the, 1623,  
32.  
\* preferr'd,  
4tos.

When in your motion\* you are hot and dry,  
(As make your bouts more violent to that\* end,)  
And that he calls for drink, I'll have prepar'd\*  
him

A chalice for the nonce; <sup>(65)</sup> whereon but sipping,  
If he by chance escape your venom'd stuck,<sup>b</sup>  
Our purpose may hold there. But stay, what  
noise?

*Enter Queen.*

How now, sweet queen?

QUEEN. One woe doth tread upon another's  
heel,  
So fast they follow: Your sister's drown'd, Laertes.

LAER. Drown'd! O, where?

QUEEN. There is a willow grows ascaunt the  
brook,

\* There-  
with.  
\* make,  
4tos.

That shows his hoar leaves in the glassy stream;  
There, with\* fantastick garlands, did she come\*  
Of crow-flowers, nettles, daisies, and long pur-  
ples,<sup>(66)</sup>

That liberal shepherds<sup>(67)</sup> give a grosser name,  
But our cold maids do dead men's fingers call them:  
There on the pendent boughs her coronet weeds  
Clambering to hang, an envious sliver broke;  
When down her weedy trophies, and herself,  
Fell in the weeping brook. Her clothes spread  
wide;

And, mermaid-like, a while they bore her up:  
Which time, she chanted snatches<sup>c</sup> of old tunes;

\* *in your motion*] Exercise, rapid evolutions, as just before:

"Had neither *motion*, guard, nor eye.

<sup>b</sup> *venom'd stuck*] Thrust. See Tw. N. III. 4. Sir Tob. and  
M. W. of W. II. 1. Shall.

<sup>c</sup> *snatches*] Scraps. See "snatches, i. e. catches, of his  
voice." Cymb. IV. 2. Belar. and M. for M. IV. 2. Clown.

As one incapable of her own distress,<sup>(68)</sup>  
 Or like a creature native and indu'd  
 Unto that element:<sup>(69)</sup> but long it could not be,  
 Till that her garments, heavy with their drink,  
 Pull'd the poor wretch from her melodious lay\*  
 To muddy death.<sup>a</sup>

\* So 4tos.  
 buy, 1623.  
 by, 1632.

LAER. Alas, then, she is drown'd?

QUEEN. Drown'd, drown'd.

LAER. Too much of water hast thou, poor  
 Ophelia,  
 And therefore I forbid my tears: But yet  
 It is our trick,<sup>b</sup> nature her custom holds,  
 Let shame say what it will: when these are gone,  
 The woman will be out.<sup>c</sup> Adieu, my lord!  
 I have a speech of fire, that fain would blaze,  
 But that this folly doubts it.<sup>(70)</sup> [Exit.

KING. Let's follow, Gertrude:  
 How much I had to do to calm his rage!  
 Now fear I, this will give it start again;  
 Therefore, let's follow. [Exeunt.

<sup>a</sup> *muddy death*] *Mudded* is a term, which, when speaking of this species of death, he repeats in the *Tempest*, III. 3. Alon. and V. 1. Alon.

<sup>b</sup> *our trick*] Our course, or habit; a property that clings to, or makes a part of, us.

<sup>c</sup> ——— *when these are gone,*  
*The woman will be out*] When these tears are shed, this womanish passion will be over.

## ACT V. SCENE I.

*A Church Yard.**Enter Two Clowns, with Spades, &c.*

1 CLO. Is she to be buried in christian burial, that wilfully seeks her own salvation?

2 CLO. I tell thee, she is; therefore, make her grave straight:<sup>a</sup> the crowner hath set on her, and finds it christian burial.

1 CLO. How can that be, unless she drowned herself in her own defence?

2 CLO. Why, 'tis found so.

1 CLO. It must be *se offendendo*;<sup>b</sup> it cannot be else. For here lies the point: If I drown myself wittingly, it argues an act: and an act hath three branches;<sup>c</sup> it is, to act, to do, and to perform:<sup>(1)</sup> Argal, she drowned herself wittingly.

<sup>a</sup>It is an act to doe, &c. 1623, 32.

2 CLO. Nay, but hear you, goodman delver.

1 CLO. Give me leave. Here lies the water; good: here stands the man; good: If the man go to this water, and drown himself, it is, will he, nill he, he goes;<sup>c</sup> mark you that: but if the water come

<sup>a</sup> *make her grave straight*] i. e. straightways, forthwith; the fact next stated being a warrant for proceeding, without any further question made.

<sup>b</sup> *It must be se offendendo*] A confusion of things as well as of terms: used for *se defendendo*, a finding of the jury in justifiable homicide.

<sup>c</sup> *If the man go to this water,—it is, will he, nill he, he goes*] Still floundering and confounding himself. He means to represent it as a *wilful* act, and of course without any mixture of *nill* or *nolens* in it. Had he gone, as stated, whether he *would* or *not*, it would not have been of his own accord, or his act.

to him, and drown him, he drowns not himself: Argal, he, that is not guilty of his own death, shortens not his own life.

2 CLO. But is this law?

1 CLO. Ay, marry is't; crowner's-quest<sup>a</sup> law.

2 CLO. Will you ha' the truth on't? If this had not been a gentlewoman, she should have been buried out of christian burial.

1 CLO. Why, there thou say'st :<sup>b</sup> And the more pity; that great folks shall have countenance in this world to drown or hang themselves, more than their even christian.<sup>(2)</sup> Come, my spade. There is no ancient gentlemen but gardeners, ditchers, and grave-makers; they hold up Adam's profession.

2 CLO. Was he a gentleman?<sup>(3)</sup>

1 CLO. He was the first that ever bore arms.

2 CLO. Why, he had none.

1 CLO. What, art a heathen? How dost thou understand the scripture? The scripture says, Adam digged; Could he dig without arms? I'll put another question to thee: if thou answerest me not to the purpose, confess thyself——<sup>c</sup>

2 CLO. Go to.

1 CLO. What is he, that builds stronger than either the mason, the shipwright, or the carpenter?

2 CLO. The gallows-maker; for that frame out-lives a thousand tenants.

1 CLO. I like thy wit well, in good faith; the gallows does well: But how does it well? it does

<sup>a</sup> *crowner's quest*] Coroner's inquest.

<sup>b</sup> *Why, there thou say'st*] Say'st something, speak'st to the purpose.

<sup>c</sup> *confess thyself——*] Admit, or by acknowledgment pass sentence upon, thyself, as a simpleton; pursuing the form and phrase of the common saying, "confess, and be hanged."



well to those that do ill: now thou dost ill, to say, the gallows is built stronger than the church; argal, the gallows may do well to thee. To't again; come.

2 CLO. Who builds stronger than a mason, a shipwright, or a carpenter?

1 CLO. Ay, tell me that, and unyoke.\*

2 CLO. Marry, now I can tell.

1 CLO. To't.

2 CLO. Mass, I cannot tell.

*Enter HAMLET and HORATIO, at a distance.*

1 CLO. Cudgel thy brains no more about it; for your dull ass will not mend his pace with beating: and, when you are asked this question next, say, a grave-maker; the houses that he makes, lasts till doomsday. Go, get thee to Yaughan, and fetch me a stoup of liquor.<sup>(4)</sup> [Exit 2 Clown.

1 Clown digs, and sings.

*In youth, when I did love, did love,  
Methought, it was very sweet,  
To contract, O, the time, for, ah, my bebove  
O, methought, there was nothing meet.<sup>(5)</sup>*

HAM. Has this fellow no feeling of his business? he sings at grave-making.

HOR. Custom hath made it in him a property of easiness.

HAM. 'Tis e'en so: the hand of little employment hath the daintier sense.<sup>b</sup>

\* *tell me that, and unyoke*] Unravel this, and your day's work is done, your team you may then unharness.

<sup>b</sup> *the hand of little employment hath the daintier sense*] i. e. its "palm less dulled or staled." I. 3. Polop.

1 CLO. *But age, with his stealing steps,  
Hath caught \* me in his clutch,  
And hath shipped me intill \* the land,  
As if I had never been such.*<sup>(6)</sup>

\* clawed,  
4tos.  
\* into. 4tos.

[Throws up a scull.

HAM. That scull had a tongue in it, and could sing once: How the knave jowls it to the ground, as if it were Cain's jaw-bone, that did the first murder! It might be the pate of a politician, which this ass o'er-offices;<sup>(7)</sup> one that could circumvent God, might it not?

HOR. It might, my lord,

HAM. Or of a courtier; which could say, *Good-morrow, sweet lord! How dost thou, good lord?* This might be my lord such-a-one, that praised my lord such-a-one's horse, when he meant to beg it;<sup>(8)</sup> might it not?

HOR. Ay, my lord.

HAM. Why, e'en so: and now my lady Worm's; chapless, and knocked about the mazzard with a sexton's spade: Here's fine revolution, an we had the trick\* to see't. Did these bones cost no more the breeding, but to play at loggats with them?<sup>(9)</sup> mine ache to think on't.

1 CLO. *A pick-axe and a spade, a spade, [Sings.  
For—and a shrouding sheet:<sup>(10)</sup>  
O, a pit of clay for to be made  
For such a guest is meet.*

[Throws up a scull.

HAM. There's another: Why may not that be the scull of a lawyer? Where be his quiddits<sup>(11)</sup> now, his quilletts,<sup>(12)</sup> his cases, his tenures, and his tricks? why does he suffer this rude knave now to knock him about the sconce<sup>(13)</sup> with a dirty shovel, and will not tell him of his action of battery?

\* the trick] Knack, faculty.

Humph! This fellow might be in's time a great buyer of land, with his statutes,<sup>(14)</sup> his recognizances, his fines, his double vouchers, his recoveries:<sup>(15)</sup> Is this the fine of his fines,<sup>a</sup> and the recovery of his recoveries, to have his fine pate full of fine dirt? will his vouchers vouch him no more<sup>b</sup> of his purchases, and double ones too, than the length and breadth of a pair of indentures? The very conveyances of his lands will hardly lie in this box; and must the inheritor himself have no more? ha?

HOR. Not a jot more, my lord.

HAM. Is not parchment made of sheep-skins?

HOR. Ay, my lord, and of calves-skins too.

HAM. They are sheep, and calves, which seek out assurance<sup>(16)</sup> in that. I will speak to this fellow:<sup>(17)</sup>—Whose grave's this, sir? \*

• sirra,  
4tos.

1 CLO. Mine, sir.—

*O, a pit of clay for to be made* [Sings.  
*For such a guest is meet.*

HAM. I think it be thine, indeed; for thou liest in't.

1 CLO. You lie out on't, sir, and therefore it is not yours: for my part, I do not lie in't, yet it is mine.

HAM. Thou dost lie in't, to be in't, and say it is thine: 'tis for the dead, not for the quick; therefore thou liest.

1 CLO. 'Tis a quick lie, sir; 'twill away again, from me to you.

HAM. What man dost thou dig it for?

<sup>a</sup> *is this the fine of his fines*] The end of, or utmost attained by, the operation of all this legal machinery.

<sup>b</sup> *vouch him no more*] Answer for, or assure him.

1 CLO. For no man, sir.

HAM. What woman then?

1 CLO. For none neither.

HAM. Who is to be buried in't?

1 CLO. One, that was a woman, sir; but, rest her soul, she's dead.

HAM. How absolute the knave is! we must speak by the card,<sup>(18)</sup> or equivocation will undo us. By the lord, Horatio, these three years I have taken note of it; the age is grown so picked,<sup>(19)</sup> that the toe of the peasant comes so near the heel of the courtier, he galls his kibe.—How long hast thou been a grave-maker?

1 CLO. Of all the days i'the year, I came to't that day that our last king Hamlet overcame Fortinbras.

HAM. How long's that since?

1 CLO. Cannot you tell that? every fool can tell that: It was that very day that young Hamlet was born:<sup>(20)</sup> he that is mad, and sent into England.

HAM. Ay, marry, why was he sent into England?

1 CLO. Why, because he was mad: he shall recover his wits there; or, if he do not, 'tis no great matter there.

HAM. Why?

1 CLO. 'Twill not be seen in him there; there the men are as mad as he.

HAM. How came he mad?

1 CLO. Very strangely, they say.

HAM. How strangely?

1 CLO. 'Faith, e'en with losing his wits.

\* *How absolute the knave is*] Peremptory, strictly and tyrannously precise.

*HAM.* Upon what ground?

\* So 4tos.  
sixteene,  
1623.  
sexestone,  
1632.

1 *CLO.* Why, here in Denmark. I have been sexton\* here, man and boy, thirty years.

*HAM.* How long will a man lie i'the earth ere he rot?

1 *CLO.* 'Faith, if he be not rotten before he die, (as we have many pocky corses now-a-days, that will scarce hold the laying in,<sup>(21)</sup>) he will last you some eight year, or nine year: a tanner will last you nine year.

*HAM.* Why he more than another?

1 *CLO.* Why, sir, his hide is so tanned with his trade, that he will keep out water a great while; and your water is a sore decayer of your whoreson dead body. Here's a scull now: this scull has lain in the earth three-and-twenty years.

*HAM.* Whose was it?

1 *CLO.* A whoreson mad fellow's it was; Whose do you think it was?

*HAM.* Nay, I know not.

1 *CLO.* A pestilence on him for a mad rogue!<sup>(22)</sup> he poured a flagon of Rhenish on my head once. This same scull, sir, was Yorick's scull, the king's jester.

*HAM.* This?

[*Takes the Scull.*]

1 *CLO.* E'en that.

*HAM.* Alas, poor Yorick! I knew him, Horatio; a fellow of infinite jest, of most excellent fancy: he hath borne me on his back a thousand times; and now, how abhorred in my imagination it is! my gorge rises at it.<sup>(24)</sup> Here hung those lips, that I have kissed I know not how oft. Where be your gibes now? your gambols? your songs? your flashes of merriment, that were wont to set the table on a roar? Not one now, to mock your own

jeering? \* quite chap-fallen? Now get you to my lady's chamber, and tell her, let her paint an inch thick, to this favour\* she must come; make her laugh at that. Pr'ythee, Horatio, tell me one thing.

HOR. What's that, my lord?

HAM. Dost thou think, Alexander looked o'this fashion i'the earth?

HOR. E'en so.

HAM. And smelt so? pah!

[Throws down the Scull.

HOR. E'en so, my lord.

HAM. To what base uses we may return, Horatio! Why may not imagination trace the noble dust of Alexander, till he find it stopping a bung-hole?

HOR. 'Twere to consider too curiously,\* to consider so.

HAM. No, faith, not a jot; but to follow him thither with modesty enough, and likelihood to lead it: As thus; Alexander died, Alexander was buried, Alexander returneth to dust; the dust is earth; of earth we make loam: And why of that loam, whereto he was converted, might they not stop a beer-barrel?

Imperial Cæsar, dead, and turn'd to clay,  
Might stop a hole to keep the wind away:  
O, that the earth, which kept the world in awe,  
Should patch a wall to expel the winter's flaw! (25)

But soft! but soft! aside; Here comes the king,

\* favour] Feature. See M. N. Dr. I. 1. Helena.

\* 'Twere to consider too curiously] Be pressing the argument with too much critical nicety, to dwell upon mere possibilities. See Tam. of Shr. IV. 4. Pedant.

*Enter Priests, &c. in Procession; the Corpse of OPHELIA, LAERTES and Mourners following; King, Queen, their Trains, &c.*

• this, 4tos, is't, that. 1632. The queen, the courtiers: Who is that\* they follow?

And with such maimed rites!<sup>a</sup> This doth betoken,  
The corse, they follow, did with desperate hand  
Fordo its own life.<sup>b</sup> 'Twas some estate:<sup>c</sup>  
Couch we awhile, and mark.

[Retiring with HORATIO.]

LAER. What ceremony else?

HAM. That is Laertes,  
A very noble youth: Mark.

LAER. What ceremony else?

1 PRIEST. Her obsequies have been as far enlarged

As we have warranty: Her death was doubtful;  
And, but that great command o'ersways the order,<sup>d</sup>

She should in ground unsanctified have lodged,  
Till the last trumpet; for charitable prayers,  
Shards,<sup>(26)</sup> flints, and pebbles, should be thrown on  
her,

Yet here she is allowed her virgin rites,<sup>(27)</sup>

<sup>a</sup> maimed rites] Curtailed, imperfect.

<sup>b</sup> Fordo its own life] Destroy. "Wold to God it might be  
leful for me to *fordoo* myself, or to make an end of me." Aco-  
lastus, 1549. STEEVENS. See M. N. Dr. V. 2. Puck.

<sup>c</sup> 'Twas some estate] High personage, of rank or station.  
As, "your greatness, and this noble *state*." Tr. and Cr. I. 3.  
Patrocl. The quartos read "'Twas of some estate."

<sup>d</sup> command o'ersways the order] The course, which ecclesi-  
astical rules prescribe.

Her maiden strewments, and the bringing home  
Of bell and burial.\*

**LAER.** Must there no more be done?

**I PRIEST.** No more be done:  
We should profane the service of the dead,  
To sing sage *requiem*, and such rest to her  
As to peace-parted souls.<sup>(28)</sup>

**LAER.** Lay her i'the earth;—  
And from her fair and unpolluted flesh,  
May violets spring!<sup>(29)</sup>—I tell thee, churlish  
priest,<sup>(30)</sup>  
A minist'ring angel shall my sister be,  
When thou liest howling.

**HAM.** What, the fair Ophelia!

**QUEEN.** Sweets to the sweet: Farewell!

[*Scattering Flowers.*  
I hop'd, thou should'st have been my Hamlet's  
wife;  
I thought, thy bride-bed to have deck'd, sweet  
maid,  
And not have strew'd thy grave.

**LAER.** O, treble woe\*  
Fall ten times treble<sup>b</sup>\* on that cursed head,  
Whose wicked deed thy most ingenious sense<sup>c</sup>  
Depriv'd thee of!—Hold off the earth a while,  
Till I have caught her once more in mine arms:

\* So 4tos.  
terrible  
woer and  
woer,  
1623, 32.  
\* double,  
4tos.

[*Leaps into the grave.*  
Now pile your dust upon the quick and dead;  
Till of this flat a mountain you have made,  
To o'ertop old Pelion, or the skyish head  
Of blue Olympus.

\* *bringing home of bell and burial*] Conveying to her last home  
with these accustomed forms of the church, and this sepulture  
in consecrated ground.

\* *Fall ten times treble*] See "treble in silence." I. 2.  
Ham.

\* *ingenious sense*] Life and sense.



• grief, 4tos. HAM. [*Advancing.*] What is he, whose griefs\*  
Bears such an emphasis? whose phrase of sorrow  
• conjure, 1623. Conjures\* the wand'ring stars, and makes them  
stand

Like wonder-wounded hearers? this is I,  
Hamlet the Dane. [*Leaps into the Grave.*]

LAER. The devil take thy soul!  
[*Grappling with him.*]

HAM. Thou pray'st not well.  
I pr'ythee, take thy fingers from my throat;  
• For, 4tos. Sir,\* though I am not splenetic and rash,  
Yet have I in me something dangerous,  
Which let thy wisdom fear: Hold off thy hand.

KING. Pluck them asunder.

QUEEN. Hamlet, Hamlet!

ALL. Gentlemen,

HOR. Good my lord, be quiet.  
[*The Attendants part them, and they come out of the Grave.*]

HAM. Why, I will fight with him upon this  
theme,  
Until my eyelids will no longer wag.

QUEEN. O my son! what theme?

HAM. I lov'd Ophelia; forty thousand brothers  
Could not, with all their quantity of love,  
Make up my sum.....What wilt thou do for her?

KING. O, he is mad, Laertes.

QUEEN. For love of God, forbear him.

• So 4tos. HAM. 'Zounds,\* show me what thou'lt do:  
come, 1632. Wou'lt weep? wou'lt fight? wou'lt fast? wou'lt  
tear thyself?

Wou'lt drink up Esil?<sup>(31)</sup> eat a crocodile?  
I'll do't.—Dost thou come here to whine?  
To outface me with leaping in her grave?\*

\* outface me with leaping in her grave] Brave me. See  
As you, &c. III. Rosal.

Be buried quick with her, and so will I :  
And, if thou prate of mountains, let them throw  
Millions of acres on us ; till our ground,<sup>a</sup>  
Singeing his pate against the burning zone,  
Make Ossa like a wart ! Nay, an thou'lt mouth,  
I'll rant as well as thou.

*KING.*<sup>(32)</sup> This is mere madness :  
And thus a while the fit will work on him ;  
Anon, as patient as the female dove,  
When that her golden couplets are disclos'd,<sup>(33)</sup>  
His silence will sit drooping.

*HAM.* Hear you, sir ;  
What is the reason that you use me thus ?  
I lov'd you ever.<sup>(34)</sup> But it is no matter ;  
Let Hercules himself do what he may,  
The cat will mew,<sup>b</sup> and dog will have his day.  
[*Exit.*

*KING.* I pray thee, good Horatio, wait upon  
him.— [Exit HORATIO.  
'Strengthen your patience in our last night's  
speech ;'<sup>c</sup> [To LAERTES.  
We'll put the matter to the present push.—  
Good Gertrude, set some watch over your son.—  
This grave shall have a living monument :<sup>(35)</sup>  
An hour of quiet shortly shall we see ;  
Till then, in patience our proceeding be.  
[*Excunt.*

<sup>a</sup> *our ground*] The earth about us.

<sup>b</sup> *The cat will mew, and dog, &c.*] " Things have their appointed course ; nor have we power to divert it," may be the sense here conveyed ; though the proverb is in general applied to those who for a time fill stations to which their merits give them no claim.

<sup>c</sup> *Strengthen your patience in our last night's speech*] Let the consideration of the topics, then urged, confirm your resolution taken of quietly waiting events a little longer.

## SCENE II.

*A Hall in the Castle.**Enter HAMLET and HORATIO.*

*HAM.* So much for this, sir : now shall you see  
the other ;

You do remember all the circumstance ?

*HOR.* Remember it, my lord !

*HAM.* Sir, in my heart there was a kind of fight-  
ing,

That would not let me sleep ; <sup>(36)</sup> methought, I lay  
Worse than the mutines in the bilboes. <sup>(37)</sup> Rashly,

And praise be rashness for it, <sup>a</sup>—Let us know, <sup>b</sup>

Our indiscretion sometimes serves us well,

<sup>c</sup> *deep, 4to.* When our dear <sup>c</sup> plots do pall : <sup>(38)</sup> and that should  
teach us,

There's a divinity that shapes our ends,

Rough-hew them how we will. <sup>(39)</sup>

*HOR.*

That is most certain.

*HAM.* Up from my cabin,

My sea-gown scarf'd about me, in the dark

Grop'd I to find out them : had my desire ;

Finger'd their packet ; and, in fine, withdrew

To mine own room again : making so bold,

My fears forgetting manners, to unseal

Their grand commission ; where I found, Horatio,

A royal knavery ; an exact command, <sup>c</sup>

<sup>a</sup> *And praise be rashness for it]* Praise be to rashness ! So  
the folios. The quartos read *prais'd*.

<sup>b</sup> *Let us know]* Be it understood.

<sup>c</sup> *an exact command]* Distinct, direct.

Larded with many several sorts of reason,<sup>a</sup>  
 Importing Denmark's health, and England's too,  
 With, ho ! such bugs and goblins in my life,<sup>b</sup>  
 That, on the supervise,<sup>c</sup> no leisure bated,<sup>(40)</sup>  
 No, not to stay the grinding of the axe,  
 My head should be struck off.

HOR. Is't possible ?

HAM. Here's the commission ; read it at more  
 leisure.

But wilt thou hear now how I did proceed ?

HOR. Ay, beseech you.

HAM. Being thus benetted round with villanies,  
 Or I could make a prologue to my brains,<sup>d</sup>  
 They had begun the play : I sat me down ;  
 Devis'd a new commission ; wrote it fair :  
 I once did hold it, as our statists do,  
 A baseness to write fair,<sup>(41)</sup> and labour'd much  
 How to forget that learning ; but, sir, now  
 It did me yeoman's service.\* Wilt thou know  
 The effect of what I wrote ?

HOR. Ay, good my lord.

HAM. An earnest conjuration' from the king,—  
 As England was his faithful tributary ;

\* Larded with many several sorts of reason] Garnished. IV.  
 3. Ophel. For reason the quartos read reasons.

<sup>b</sup> such bugs and goblins in my life] Such multiplied causes of  
 alarm, such bugbears, if I were suffered to live.

<sup>c</sup> the supervise] At sight, on the mere inspection.

<sup>d</sup> Or I could make a prologue to my brains,  
 They had begun the play] Ere I could well con-  
 ceive what they were about, what could be their object in this  
 mission ; before I had time to give my first thoughts to their  
 process, they were carrying their projects into act.

\* It did me yeoman's service] As good service as a yeoman  
 performed for his feudal lord ; in the sense in which we yet use  
 knight's service.

'conjuration] Requisition. See "conjuring," IV. 3. King.

As love between them like the palm might flourish ;<sup>a</sup>

As peace should still her wheaten garland wear,  
And stand a comma 'tween their amities ;<sup>b</sup>

And many such like as's of great charge,<sup>c</sup>

\* knowing,  
4tos.

That, on the view and know\* of these contents,  
Without debatement further, more, or less,  
He should the bearers put to sudden death,  
Not shriving-time allowed.<sup>(42)</sup>

HOR.

How was this seal'd ?

HAM. Why, even in that was heaven ordinaunt ;  
I had my father's signet in my purse,  
Which was the model of that Danish seal :  
Folded the writ up in form of the other ;  
Subscrib'd it ; gave't the impression ; plac'd it  
safely,

The changeling never known :<sup>d</sup> Now, the next  
day

• So 4tos,  
sement,  
1633, 32.

Was our sea-fight ; and what to this was sequent\*  
Thou know'st already.

<sup>a</sup> *like the palm might flourish*] This comparison is scriptural :  
“ The righteous shall flourish like a palm-tree.”

*Psalm xcii. 11. STEEVENS.*

<sup>b</sup> *stand a comma 'tween their amities*] Continue the passage  
or intercourse of amity between them, and prevent the inter-  
position of a period to it : we have the idea, but used in a con-  
trary sense, in an author of the next age. “ As for the field,  
we will cast lots for the place, &c. but I feare the point of the  
sword will *make a comma* to your cunning.” Nich. Breton's  
Packet of Letters, 4to. 1637, p. 23.

In the Scornful Lady we have something like this mode of ex-  
pression :

“ No denial—must *stand between* your person and the busi-  
ness.” A. III.

<sup>c</sup> *as's of great charge*] Items of high import and weight.

<sup>d</sup> *The changeling never known*] A *changeling* is a *child* which  
the fairies are supposed to leave in the room of that which they  
steal. JOHNSON.

*HOR.* So Guildenstern and Rosencrantz go to't.

*HAM.* Why, man, they did make love to this employment;

They are not near my conscience; their defeat  
Does by their own insinuation<sup>a</sup> grow:

'Tis dangerous, when the baser nature comes  
Between the pass and fell incensed points  
Of mighty opposites.<sup>b</sup>

*HOR.* Why, what a king is this!

*HAM.* Does it not, think thee, stand me now  
upon?<sup>c</sup>

He that hath kill'd my king, and whor'd my mother;

Popp'd in between the election and my hopes;

Thrown out his angle for my proper life,<sup>(43)</sup>

And with such cozenage; is't not perfect conscience,

To quit<sup>d</sup> him with this arm? and is't not to be damn'd,

To let this canker of our nature come

In further evil?<sup>e</sup>

*HOR.* It must be shortly known to him from  
England,

What is the issue of the business there.

*HAM.* It will be short: the interim is mine;

————— *their defeat*

*Does by their own insinuation]* Their overthrow or ruin (see "damn'd defeat," II. 2. Haml.) was the consequence of their own voluntary intrusion. For *defeat*, the reading of the quartos, the folios give *debate*.

<sup>b</sup> *When the baser nature, &c.]* For inferiors to intermeddle in the strife between great and powerful antagonists.

SEYMOUR.

<sup>c</sup> *stand me upon]* Become a most imperative duty upon me.

<sup>d</sup> *quit]* Requite. See M. for M. V. 1. Duke.

<sup>e</sup> *come in further evil]* Grow to a greater head, and work further injury.

And a man's life no more than to say, one.  
 But I am very sorry, good Horatio,  
 That to Laertes I forgot myself;  
 For by the image of my cause,<sup>a</sup> I see  
 The portraiture of his: I'll count his favours:<sup>b</sup>  
 But, sure, the bravery of his grief did put me  
 Into a towering passion.

*HOR.*

Peace ; who comes here ?

*Enter OSRIC.*

*OSR.* Your lordship is right welcome back to Denmark.

*HAM.* I humbly thank you, sir.—Dost know this water-fly?<sup>c</sup>

*HOR.* No, my good lord.

*HAM.* Thy state is the more gracious ; for 'tis a vice to know him : He hath much land and fertile : let a beast be lord of beasts, and his crib shall stand at the king's mess : 'Tis a chough ; but, as I say, spacious in the possession of dirt.<sup>(44)</sup>

*OSR.* Sweet lord, if your lordship were at leisure, I should impart a thing to you from his majesty.

*HAM.* I will receive it, sir, with all diligence of

<sup>a</sup> *image of my cause*] Representation, character, colour. See "image of a murder," III. 2. Haml.

<sup>b</sup> *count his favours*] Note, make a due estimate or reckoning of. The modern editors substitute *court* ; which certainly gives a more obvious and satisfactory sense : and it may have been a misprint.

<sup>c</sup> *Dost know this water-fly*] A *water-fly* skips up and down upon the surface of the water, without any apparent purpose or reason, and is thence the proper emblem of a busy trifler.

JOHNSON.

spirit :<sup>a</sup> Your bonnet to his right use ; 'tis for the head.

OSR. I thank your lordship, 'tis very hot.

HAM. No, believe me, 'tis very cold ; the wind is northerly.

OSR. It is indifferent cold, my lord, indeed.

HAM. But yet, methinks it is very sultry and hot for my complexion.

OSR. Exceedingly, my lord ; it is very sultry,<sup>(45)</sup> as 'twere,—I cannot tell how.—But my lord, his majesty bade me signify to you, that he has laid a great wager on your head : Sir, this is the matter,—

HAM. I beseech you, remember—

[HAMLET moves him to put on his Hat.

OSR. Nay, in good faith ; for mine ease, in good faith.<sup>(46)</sup> [Sir, here is newly come to court, Laertes : believe me, an absolute gentleman, full of most excellent differences, of very soft society, and great showing :<sup>b</sup> Indeed, to speak feelingly of him,<sup>c</sup> he is the card or calendar of gentry,<sup>(47)</sup> for you shall find in him the continent of what part a gentleman would see.<sup>d</sup>

<sup>a</sup> *all diligence of spirit*] “ With the whole bent of my mind.” A happy phraseology ; in ridicule, at the same time that it was in conformity with the style of the airy, affected insect that was playing round him.

<sup>b</sup> *an absolute—a great showing*] A finished gentleman, full of various accomplishments, of gentle manners, and very imposing appearance.

<sup>c</sup> *to speak feelingly of him*] With insight and intelligence.

<sup>d</sup> *the continent of what part a gentleman would see*] Literally the contents or sum of whatever, &c. : but a quibble is also intended, “ a specimen or exhibition of such part of *the continent* or whole world of man, as a gentleman need see.” And in the same way in L. L. L. IV. 1. Boyet calls Rosaline, “ my continent of beauty,” i. e. universe of beauty, the *whole*, that it *contains*. Johnson in his Dict. says, the use of this word in this sense (it is very frequent in Shakespeare) is confined to our author.



**HAM.** Sir, his definement suffers no perdition in you ; though, I know, to divide him inventorially, would dizzy the arithmetick of memory ; and yet but raw neither, in respect of his quick sail.<sup>a</sup> But, in the verity of extolment, I take him to be a soul of great article ;<sup>b</sup> and his infusion of such dearth and rareness, as, to make true diction of him, his semblable is his mirrour ; and, who else would trace him, his umbrage, nothing more.<sup>c</sup>

**OSR.** Your lordship speaks most infallibly<sup>d</sup> of him.

**HAM.** The concernancy, sir ? why do we wrap the gentleman in our more rawer breath ?<sup>e</sup>

**OSR.** Sir ?

<sup>a</sup> *Sir, his definement—in respect of his quick sail*] “ His qualifications lose nothing in your detail of them ; though to make an exact enumeration would distract the arithmetic and utmost powers of memory ; and yet these most elaborate efforts would appear no better than sluggish inaptitude, in comparison with his quick conceptions, and the rapidity of his mind.” But it has been rendered very naturally and simply by Dr. Warburton : “ Sir, he suffers nothing in your account of him, though to enumerate his good qualities particularly would be endless ; yet when we had done our best, it would still come short of him.”

*Raw* is unready, untrained and awkward. “ Instruct her what she has to do, that she may not be raw in her entertainment.” *Pericl.* IV. 3. Pandar. ; and Touchst. in *As you, &c.* tells the Shepherd, “ You are raw.” III. 2.

<sup>b</sup> *a soul of great article*] Of great account or value. Dr. Johnson says, *of large* comprehension, *of many* contents ; the particulars of an inventory are called *articles*.

<sup>c</sup> *and his infusion—umbrage, nothing more*] The qualities, with which he is imbued, or tintured, are of a description so scarce and choice, that, to say the truth of him, in himself, in his own glass alone, can be reflected, and an attempt by whosoever else to delineate him, would prove but the faintest shadow.

<sup>d</sup> *infallibly*] With the most oracular insight and fidelity.

<sup>e</sup> *concernancy, sir—more rawer breath*] The tendency of all this blazon of character ? Why do we clothe this gentleman's perfections in our humble and imperfect language ? make him the subject of our rude discussion ?

**HOR.** Is't not possible to understand in another tongue? You will do't, sir, really.<sup>a</sup>

**HAM.** What imports the nomination of this gentleman?<sup>b</sup>

**OSR.** Of Laertes?

**HOR.** His purse is empty already; all his golden words are spent.

**HAM.** Of him, sir.

**OSR.** I know, you are not ignorant——

**HAM.** I would, you did, sir; yet, in faith, if you did, it would not much approve me:—Well, sir.]

**OSR.** Sir, you are not ignorant of what excellence Laertes is at his weapon?

**HAM.** [I dare not confess that, lest I should compare with him in excellence: but, to know a man well, were to know himself.<sup>d</sup>

<sup>a</sup> *Is't not possible—you will do't*] Seeing the facility with which Hamlet caught the knack and gibberish of this affected phraseology, Horatio asks, “Is it not possible to understand even in another, a different tongue from one's own; in a language also, as well as a dialect, not one's own? He then instantly adds, answering his own question: since, as Mr. Seymour says, you have so aptly answered the jargon of this fellow, I really think, you will do't, you will effect it: you will be, or are, possessed of this talent or faculty. I cease to wonder or make question of the possibility. I see you really have done it.

<sup>b</sup> *What imports the nomination, &c.*] What is the object of the introduction of this gentleman's name?

<sup>c</sup> *if you did, it would not much approve me*] Yet if you knew I was not ignorant, your judgment would not much advance my reputation. To approve is to recommend to approbation.

JOHNSON.

<sup>d</sup> *I dare not—lest I should compare—were to know himself*] No one can have a perfect conception of the measure of another's excellence, unless he shall himself come up to that standard. Dr. Johnson says, I dare not pretend to know him, lest I should pretend to an equality: no man can completely know another, but by knowing himself, which is the utmost extent of human wisdom.

*OSR.* I mean, sir, for this weapon; but in the imputation laid on him by them,\* in his meed he's unfellowed.]

*HAM.* What's his weapon?

*OSR.* Rapier and dagger.

*HAM.* That's two of his weapons: but, well.

*OSR.* The king, sir, hath wagered with him six Barbary horses: against the which he has imposed,<sup>(48)</sup> as I take it, six French rapiers and poniards, with their assigns, as girdle, hangers,<sup>(49)</sup> or so: Three of the carriages, in faith, are very dear to fancy, very responsive to the hilts, most delicate carriages, and of very liberal conceit.<sup>b</sup>

*HAM.* What call you the carriages?

[*HOR.* I knew, you must be edified by the margin,<sup>(50)</sup> ere you had done.]

*OSR.* The carriages, sir, are the hangers.

*HAM.* The phrase would be more german<sup>c</sup> to the matter, if we could carry a cannon by our sides; I would it might be hangers till then. But on six Barbary horses against six French swords, their assigns, and three liberal-conceited carriages; that's the French bet against the Danish.<sup>(51)</sup> Why is this imposed, as you call it?

\* *in the imputation laid on him by them*] There is here nothing to refer to, no antecedent, to "them." It must mean, "the qualities ascribed or assigned to him by the public voice." *Meed* seems to be the term, that imports "reward or recompence," used fantastically for that which challenges it "merit," and is,—"in this his particular faculty, or branch of science, he is excellent and matchless." "My *meed* hath got me fame." III H. VI. K. Henr. IV. 8. and ib. II. 1. Edw.

<sup>b</sup> *very dear to fancy—very liberal conceit*] Of exquisite invention, well adapted to their hilts, and in their conception rich and high fashioned.

<sup>c</sup> *more german*] *A-kin.* "Those that are *german* to him, though removed fifty times, shall come under the hangman." Wint. T. STEVENS.

**OSR.** The king, sir, hath laid, that in a dozen passes between yourself and him, he shall not exceed you three hits; he hath one twelve for mine;<sup>(52)</sup> and it would come to immediate trial, if your lordship would vouchsafe the answer.<sup>b</sup>

**HAM.** How, if I answer, no?<sup>c</sup>

**OSR.** I mean, my lord, the opposition of your person in trial.

**HAM.** Sir, I will walk here in the hall; If it please his majesty, it is the breathing time of day with me:<sup>(53)</sup> let the foils be brought, the gentleman willing, and the king hold his purpose, I will win for him, if I can; if not, I will gain nothing but my shame, and the odd hits.

**OSR.** Shall I re-deliver<sup>d</sup> you e'en so?

**HAM.** To this effect, sir; after what flourish your nature will.

**OSR.** I commend my duty to your lordship.  
[*Exit.*

**HAM.** Yours, yours.—He does well, to commend it himself; there are no tongues else for's turn.

**HOR.** This lapwing runs away with the shell on his head.<sup>(54)</sup>

**HAM.** He did comply with his dug, before he sucked it.<sup>(55)</sup> Thus has he (and many more of the same bevy, that I know, the drossy age dotes on,) only got the tune of the time, and outward habit

<sup>a</sup> *he hath one twelve for mine*] The reading of the quartos, adopted by the modern editors is,—“he hath laid on twelve for nine.”

<sup>b</sup> *vouchsafe the answer*] Condescend to answer, or meet, his wishes.

<sup>c</sup> *How, if I answer, no*] Reply.

<sup>d</sup> *re-deliver*] Report, or in return make such representation on your behalf. “Brings back to him,” Lord, *infra*.

\* trennow-  
ed, tren-  
nowned,  
4tos.

of encounter, ; a kind of yesty collection, which carries them through and through the most fond and winnowed\* opinions; and do but blow them to their trial, the bubbles are out.\*

*Enter a Lord.*

**LORD.** My lord, his majesty commended him to you by young Osric,<sup>(56)</sup> who brings back to him, that you attend him in the hall: He sends to know, if your pleasure hold to play with Laertes, or that you will take longer time.

**HAM.** I am constant to my purposes, they follow the king's pleasure: if his fitness speaks,<sup>b</sup> mine is ready; now, or whensoever, provided I be so able as now.

**LORD.** The king, and queen, and all are coming down.

**HAM.** In happy time.

**LORD.** The queen desires you, to use some gentle entertainment<sup>c</sup> to Laertes, before you fall to play.

**HAM.** She well instructs me. *[Exit Lord.]*

\* *Thus has he—the bubbles are out]* Thus has he—only got the tune of the time and outward habit of encounter (i. e. the turn of character, and exterior carriage or address), a kind of yesty collection (i. e. a frothy mass, compounded of modern phrase and manner) which carries them (i. e. enables them to pass current) through and through the most fond and winnowed opinions; (i. e. all judgments, not the simplest only, but the most sifted and wisest) and do but blow them to their trial, (i. e. prove them by how slight soever a breath of inquiry or examination) the bubbles are out (i. e. burst) the imposition is detected.

<sup>b</sup> *if his fitness speaks]* If it suits the king, and he calls for it: or it may be, if Laertes announces or admits his aptness or sufficiency.

<sup>c</sup> *use some gentle entertainment]* Conciliating address or behaviour.

**HOR.** You will lose this wager, my lord.

**HAM.** I do not think so; since he went into France, I have been in continual practice; I shall win at the odds.\* But thou would'st not think, how ill all's here about my heart: but it is no matter.

**HOR.** Nay, good my lord,

**HAM.** It is but foolery; but it is such a kind of gain-giving,<sup>b</sup> as would, perhaps, trouble a woman.

**HOR.** If your mind dislike any thing, obey it: I will forestall their repair hither, and say, you are not fit.

**HAM.** Not a whit, we defy augury; there is a special providence in the fall of a sparrow. If it be now, 'tis not to come; if it be not to come, it will be now; if it be not now, yet it will come: the readiness is all: Since no man has aught of what he leaves, what is't to leave betimes? [Let be.<sup>(57)</sup>]

*Enter King, Queen, LAERTES, Lords, OSRIC, and Attendants with Foils, &c.*

**KING.** Come, Hamlet, come, and take this hand from me.

*[The King puts the Hand of LAERTES into that of HAMLET.]*

**HAM.** Give me your pardon, sir: I have done you wrong;  
But pardon it, as you are a gentleman.

\* *I shall win at the odds*] At the vantage stated.

<sup>b</sup> *gain-giving*] Misgiving: internal sense of revolt; a giving against, says Dr. Johnson in his dictionary: and adds, that the word is formed upon the same principle as "gainsay;" which is to say against.

\* *If your mind, &c.*] If you have any presentiment of evil, yield to its suggestion.

This presence knows, and you must needs have  
 heard,  
 How I am punished with a sore distraction.  
 What I have done,  
 That might your nature, honour, and exception,  
 Roughly awake, I here proclaim was madness.  
 Was't Hamlet wrong'd Laertes? Never, Hamlet:  
 If Hamlet from himself be ta'en away,  
 And, when he's not himself, does wrong Laertes,  
 Then Hamlet does it not, Hamlet denies it.  
 Who does it then? His madness: If't be so,  
 Hamlet is of the faction that is wrong'd;  
 His madness is poor Hamlet's enemy.  
 Sir, in this audience,  
 Let my disclaiming from a purpos'd evil  
 Free me so far in your most generous thoughts,  
 That I have shot my arrow o'er the house,  
 And hurt my brother.

*LAER.* I am satisfied in nature,  
 Whose motive, in this case, should stir me most  
 To my revenge: but in my terms of honour,<sup>(58)</sup>  
 I stand aloof; and will no reconciliation,  
 Till by some elder masters, of known honour,  
 I have a voice and precedent of peace,<sup>b</sup>  
 To keep my name ungor'd:<sup>\*</sup> But till that  
 time,  
 I do receive your offer'd love like love,  
 And will not wrong it.

*HAM.* I embrace it freely:  
 And will this brother's wager frankly play.  
 Give us the foils; come on.

*LAER.* Come, one for me.

*HAM.* I'll be your foil, Laertes; in mine igno-  
 rance

<sup>\*</sup> *exception*] Resentment.

<sup>b</sup> *a voice and precedent of peace*] A sentence pronounced, and  
 adjudged case in favor of.

Your skill shall, like a star i'the darkest night,  
Stick fiery off indeed.<sup>a</sup>

LAER. You mock me, sir.

HAM. No, by this hand.

KING. Give them the foils, young Osric.  
Cousin Hamlet,  
You know the wager?

HAM. Very well, my lord;  
You grace hath laid the odds o'the weaker side.<sup>b</sup>

KING. I do not fear it: I have seen you both:  
But since he's better'd, we have therefore odds.

LAER. This is too heavy, let me see another.

HAM. This likes me well:<sup>c</sup> These foils have all  
a length? [*They prepare to play.*]

OSR. Ay, my good lord.

KING. Set me the stoups of wine<sup>d</sup> upon that  
table:

If Hamlet give the first or second hit,  
Or quit<sup>e</sup> in answer of the third exchange,  
Let all the battlements their ordinance fire;

<sup>a</sup> *like a star i'the darkest night, stick fiery off*] Be made by the strongest relief to stand brightly prominent. For *darkest* the fo. of 1632 strangely reads *brightest*.

<sup>b</sup> *Your grace hath laid the odds o'the weaker side.*

King. *But since, &c.*] The wager having been twelve hits of Laertes's to nine of Hamlet's, we are here prepared rather to read "*taken*, than *laid*, the odds;" and at first to suppose with Johnson, as it struck Hanmer, who omits "the odds," that it was a slip of our author's. But, as the king replies, "*since he's better'd, we have therefore odds*," we may well conceive the phrase to be used by the different speakers with a different aim: and that Hamlet refers to the higher value of the articles pledged, and the king to the advantage had in the other terms of the wager; those that respected the issue of this trial of skill, viz. the number of hits on each side.

*Bettered* is stands higher in estimation. The quartos read *better*.

<sup>c</sup> *This likes me well*] See II. 2. King.

<sup>d</sup> *Stoups of wine*] See V. I. 1 Clown.

<sup>e</sup> *quit in answer*] Make the wager *quit*, or so far drawn.



• onixc,  
4tos.

The king shall drink to Hamlet's better breath;  
And in the cup an \*union<sup>(59)</sup> shall he throw,  
Richer than that which four successive kings  
In Denmark's crown have worn; Give me the  
cups;

And let the kettle to the trumpet speak,  
The trumpet to the cannoneer without,  
The cannons to the heavens, the heaven to earth,  
*Now the king drinks to Hamlet.*—Come, begin;  
And you, the judges, bear a wary eye.

HAM. Come on, sir.

LAER. Come, my lord. [*They play.*

HAM. One.

LAER. No.

HAM. Judgment.

OSR. A hit, a very palpable hit.

LAER. Well,—again.

KING. Stay, give me drink: Hamlet, this pearl  
is thine;

Here's to thy health. Give him the cup.

[*Trumpets sound; and Cannon shot off within.*

HAM. I'll play this bout first, set it by a while.  
Come. Another hit; What say you? [*They play.*

LAER. A touch, a touch, I do confess.

KING. Our son shall win.

QUEEN. He's fat, and scant of breath.  
Here, Hamlet, take my napkin, rub thy brows:  
The queen carouses to thy fortune, Hamlet.<sup>(60)</sup>

HAM. Good madam,—

KING. Gertrude, do not drink.

QUEEN. I will, my lord; I pray you, pardon  
me.

KING. It is the poison'd cup; it is too late.

[*Aside.*

HAM. I dare not drink yet, madam; by and by.

QUEEN. Come, let me wipe thy face.

LAER. My lord, I'll hit him now.

KING. I do not think it.

LAER. And yet it is almost against my conscience. *[Aside.*

HAM. Come, for the third, Laertes; You do but dally;

I pray you, pass with your best violence;  
I am afeard, you make a wanton of me.<sup>(61)</sup>

LAER. Say you so? come on. *[They play.*

OSR. Nothing neither way.

LAER. Have at you now.

*[LAERTES wounds HAMLET; then, in scuffling, they change Rapiers,\* and HAMLET wounds LAERTES.*

KING. Part them, they are incensed.

HAM. Nay, come again. *[The Queen falls.*

OSR. Look to the queen there, ho!

HOR. They bleed on both sides:—How is it, my lord?

OSR. How is't, Laertes?

LAER. Why, as a woodcock to mine<sup>a</sup> springe,<sup>b</sup> <sup>a</sup> mine own, 4tos, my, 1632.  
Osrice;

I am justly kill'd with mine own treachery.

HAM. How does the queen?

KING. She swoons to see them bleed.

\* With respect to the probability of this part of the plot, Mr. Steevens has justly observed, that he does not easily conceive that rapiers can be changed in a scuffle without knowing it at the time.

<sup>a</sup> as a woodcock to mine springe] I have run into a springe like a woodcock, and into such a noose or trap as a fool only would have fallen into; one of my own setting.

**QUEEN.** No, no, the drink, the drink,—O my dear Hamlet!  
The drink, the drink; I am poison'd! [*Dies.*

**HAM.** O villainy! Ho! let the door be lock'd:  
Treachery! seek it out. [*LAERTES falls.*

**LAER.** It is here, Hamlet: Hamlet, thou art slain;  
No medicine in the world can do thee good,  
In thee there is not half an hour's life;  
The treacherous instrument is in thy hand,  
Unbated,<sup>a</sup> and envenom'd: the foul practice<sup>b</sup>  
Hath turn'd itself on me; lo, here I lie,  
Never to rise again: Thy mother's poison'd;  
I can no more; the king, the king's to blame.

**HAM.** The point  
Envenom'd too! Then, venom, to thy work.  
[*Stabs the King.*

**OSR. & LORDS.** Treason! treason!

**KING.** O, yet defend me, friends, I am but hurt.

**HAM.** Here, thou incestuous, murd'rous, damned Dane,

<sup>a</sup> the onize,  
<sup>4103.</sup> Drink off this potion: Is thy union<sup>\*</sup> here?  
Follow my mother.<sup>c</sup> [*King dies.*

**LAER.** He is justly serv'd;  
It is a poison temper'd<sup>d</sup> by himself.—  
Exchange forgiveness with me, noble Hamlet:  
Mine and my father's death come not upon thee;  
Nor thine on me!<sup>(62)</sup> [*Dies.*

**HAM.** Heaven make thee free of it! I follow thee.

<sup>a</sup> unbated] See IV. 7. King.

<sup>b</sup> the foul practice] See "pass of practice," IV. 7. King.

<sup>c</sup> Is thy union here? follow my mother] A bitter sarcasm. Take this as thy lot or portion! the richly prepared cup! D'ye find here an union? Go with, follow the queen!

<sup>d</sup> temper'd] Prepared, having the ingredients mixed.

I am dead, Horatio: Wretched queen, adieu!  
 You that look pale and tremble at this chance,  
 That are but mutes or audience to this act,<sup>a</sup>  
 Had I but time, (as this fell sergeant, death,  
 Is strict in his arrest,)<sup>(63)</sup> O, I could tell you,—  
 But let it be: Horatio, I am dead;  
 Thou liv'st; report me and my cause aright  
 To the unsatisfied.

HOR. Never believe it;  
 I am more an antique Roman than a Dane,  
 Here's yet some liquor left.

HAM. As thou'rt a man,—  
 Give me the cup; let go; by heaven I'll have it.  
 O God! Horatio, what a wounded name,  
 Things standing thus unknown, shall live behind  
 me?<sup>b</sup>

If thou didst ever hold me in thy heart,  
 Absent thee from felicity awhile,  
 And in this harsh world draw thy breath in pain,  
 To tell my story.—<sup>c</sup>

[*March afar off, and Shot within.*  
 What warlike noise is this?

OSR. Young Fortinbras, with conquest come  
 from Poland,  
 To the ambassadors of England gives  
 This warlike volley.

HAM. O, I die, Horatio;

<sup>a</sup> *That are but mutes or audience to this act*] That are either  
*auditors of this catastrophe, or at most only mute performers, that*  
*fill the stage without any part in the action.* JOHNSON.

<sup>b</sup> *live behind me*] Survive me.

<sup>c</sup> *If thou didst ever—to tell my story*] There is hardly a  
 bosom that can be unmoved by the interest and feeling excited  
 in this passage: but it is its ease, that constitutes its felicity; it  
 is its unlaboured, simple beauties that give the character of  
 sublimity to this solemn and dignified farewell.

Kent, though not indeed with so high an interest and such  
 exquisite feeling, utters a similar sentiment, when Lear ex-  
 pires.

“Would not upon the rack of *this rough world*

“Stretch him out longer.” End of the play.

The potent poison quite o'er-crows my spirit; <sup>(64)</sup>  
 I cannot live to hear the news from England :  
 But I do prophecy the election lights  
 On Fortinbras ; he has my dying voice ;  
 So tell him, with the occurrents, <sup>(65)</sup> more or less,  
 Which have solicited, <sup>a</sup>—The rest is silence. [*Dies.*

*HOR.* Now cracks a noble heart : <sup>(66)</sup>—Good  
 night, sweet prince ;  
 And flights of angels sing thee to thy rest !  
 Why does the drum come hither ? [*March within.*

*Enter FORTINBRAS, the English Ambassadors, and Others.*

*FORT.* Where is this sight ?

*HOR.* What is it, you would see ?  
 If aught of woe, or wonder, cease your search.

*FORT.* This quarry cries on havoc ! <sup>c</sup>—O proud  
 death !

What feast is tow'rd in thine eternal cell, <sup>(67)</sup>  
 That thou so many princes, at a shot,  
 So bloodily hast struck ?

*1 AMB.* The sight is dismal ;  
 And our affairs from England <sup>d</sup> come too late :  
 The ears are senseless, that should give us hearing,  
 To tell him, his commandment is fulfill'd,  
 That Rosencrantz and Guildenstern are dead :  
 Where should we have our thanks ?

<sup>a</sup> *the news from England*] i. e. the fate of Rosencrantz and Guildenstern.

<sup>b</sup> *the occurrents, more or less, which have solicited*] Which have importunately and irresistibly urged on—he would have said, “this sad catastrophe.”

<sup>c</sup> *This quarry cries on havoc*] This heap of prey (see quarry, Macb. IV. 3. Rosse) proclaims that, which is the signal of desolation in war, *havoc*. The phrase, *cries on*, is much in the same way applied to murder in Othello ;

“Whose noise is this, that *cries on* murder ?”

V. 1. Iago.

<sup>d</sup> *our affairs from England*] Matters of our embassy.

**HOR.** Not from his mouth,  
 Had it the ability of life to thank you ;  
 He never gave commandment for their death.<sup>a</sup>  
 But since, so jump upon this bloody question,<sup>b</sup>  
 You from the Polack wars, and you from England,  
 Are here arriv'd ; give order, that these bodies  
 High on a stage be placed to the view ;<sup>(68)</sup>  
 And let me speak, to the yet unknowing world,  
 How these things come about : So shall you hear  
 Of carnal, bloody, and unnatural acts ;<sup>(69)</sup>  
 Of accidental judgments, casual slaughters ;  
 Of deaths put on by cunning,<sup>c</sup> and forc'd<sup>\*</sup> cause ;<sup>\* for no, 4tos.</sup>  
 And, in this upshot, purposes mistook  
 Fall'n on the inventors' heads : all this can I  
 Truly deliver.

**FORT.** Let us haste to hear it,  
 And call the noblest to the audience.  
 For me, with sorrow I embrace my fortune ;  
 I have some rights<sup>\*</sup> of memory<sup>d</sup> in this kingdom,  
 Which are<sup>\*</sup> to claim, my vantage doth invite me.<sup>\* So 4tos. rites, 1623, 32.</sup>

**HOR.** Of that I shall have always cause to speak,<sup>\* now, 4tos.</sup>

*Not from his mouth,  
 Had it the ability of life—  
 He never gave commandment for their death]* Had  
 it the means, that life affords, not from the mouth of the king ;  
 from whom they, as the creatures and spies of his villanies,  
 would have received protection, and whose more atrocious aims,  
 when disclosed to them, would appear to have been directed  
 against the life of his nephew, Hamlet. This obscure intima-  
 tion, this mystery thrown over the transaction, would heighten  
 curiosity and the interest of the communications, presently ex-  
 pected from Horatio.

<sup>b</sup> *jump upon this bloody question]* Close upon, and as if by  
 a spring or bound reaching it. “ *Just or jump* at this dead  
 hour,” are the different readings of the folios and quartos in I. 1.  
 Marc.

<sup>c</sup> *put on by cunning]* Produced.

<sup>d</sup> *rights of memory, &c.]* Borne in memory, not forgotten ;  
 and thence to have effect given them.

And from his mouth whose voice will draw on  
more :<sup>a</sup>

But let this same be presently perform'd,  
Even while men's minds are wild,<sup>b</sup> lest more mis-  
chance,

On plots, and errors, happen.<sup>c</sup>

*FORT.* Let four captains  
Bear Hamlet, like a soldier, to the stage ;  
For he was likely, had he been put on,<sup>d</sup>  
To have prov'd most royally : and, for his passage,<sup>e</sup>  
The soldier's musick, and the rites of war,  
Speak loudly for him.

Take up the bodies : Such a sight as this  
Becomes the field, but here shows much amiss.

Go, bid the soldiers shoot. [*A dead March.*

[*Exeunt, bearing off the dead Bodies; after  
which, a Peal of Ordnance is shot off.*]

<sup>a</sup> *I shall have always cause—whose voice shall draw on more]*  
From Hamlet's, whose dying voice or suffrage will produce or  
draw in its train many more. For *always*, the quartos read *also*.  
The fo. of 1632 gives the line—

“ Of that I shall alwayes cause to speak.”

<sup>b</sup> *are wild]* Unsettled.

<sup>c</sup> *On plots and errors happen]* i. e. in consequence, the effect of.

<sup>d</sup> *put on]* Put to the proof, tried.

<sup>e</sup> *for his passage]* As to order taken for the ceremony of  
conveying him.

<sup>f</sup> If the dramas of Shakespeare were to be characterised, each  
by the particular excellence which distinguishes it from the rest,  
we must allow to the tragedy of Hamlet the praise of variety.  
The incidents are so numerous, that the argument of the play  
would make a long tale. The scenes are interchangeably diver-  
sified with merriment and solemnity : with merriment that in-  
cludes judicious and instructive observations ; and solemnity not  
strained by poetical violence above the natural sentiments of  
man. New characters appear from time to time in continual  
succession, exhibiting various forms of life and particular modes  
of conversation. The pretended madness of Hamlet causes  
much mirth, the mournful distraction of Ophelia fills the heart  
with tenderness, and every personage produces the effect in-  
tended, from the apparition that in the first Act chills the blood

with horror, to the fop in the last, that exposes affectation to just contempt.

The conduct is perhaps not wholly secure against objections. The action is indeed for the most part in continual progression, but there are some scenes which neither forward nor retard it. Of the feigned madness of Hamlet there appears no adequate cause, for he does nothing which he might not have done with the reputation of sanity. He plays the madman most, when he treats Ophelia with so much rudeness, which seems to be useless and wanton cruelty.

Hamlet is, through the whole piece, rather an instrument than an agent. After he has, by the stratagem of the play, convicted the King, he makes no attempt to punish him; and his death is at last effected by an incident which Hamlet had no part in producing.

The catastrophe is not very happily produced; the exchange of weapons is rather an expedient of necessity, than a stroke of art. A scheme might easily be formed to kill Hamlet with the dagger, and Laertes with the bowl.

The poet is accused of having shown little regard to poetical justice, and may be charged with equal neglect of poetical probability. The apparition left the regions of the dead to little purpose; the revenge which he demands is not obtained, but by the death of him that was required to take it; and the gratification, which would arise from the destruction of an usurper and a murderer, is abated by the untimely death of Ophelia, the young, the beautiful, the harmless, and the pious.

JOHNSON.

“To conform to the ground-work of his plot, Shakespeare makes the young prince feign himself mad. I cannot but think this to be injudicious; for so far from securing himself from any violence which he feared from the usurper, it seems to have been the most likely way of getting himself confined, and consequently debarred from an opportunity of revenging his father's death, which now seemed to be his only aim; and accordingly it was the occasion of his being sent away to England; which design, had it taken effect upon his life, he never could have revenged his father's murder. To speak truth, our poet by keeping too close to the ground-work of his plot, has fallen into an absurdity; for there appears no reason at all in nature, why the young prince did not put the usurper to death as soon as possible, especially as Hamlet is represented as a youth so brave, and so careless of his own life.

“The case indeed is this. Had Hamlet gone naturally to work, as we could suppose such a prince to do in parallel circumstances, there would have been an end of our play. The poet, therefore, was obliged to delay his hero's revenge: but then he should have contrived some good reason for it.” MALONE.

Of this play, a modern writer, with just conception of the interest it raises, has said; “Such an infinite and subtle discrimi-



nation of character, such feeling, is displayed in it; it is rendered so exquisitely interesting, yet without the help of a regular plot, almost without a plan; so like is it in its simplicity to the progress of nature itself, that it appears to be an entire effusion of pure genius alone."

There are in the last editions some representations of the character of Hamlet, which, though in our judgment unfounded, yet being to such an extent injurious to it as in some measure to throw reproach upon our author, we have thought fit, without going more at large into his character, to give our view of the subject, as applicable to these points.

Mr. Steevens charges, 1. "Hamlet, at the command of his father's ghost, undertakes with seeming alacrity to revenge the murder; and declares he will banish all other thoughts from his mind. He makes, however, but one effort to keep his word, and that is, when he mistakes Polonius for the King; on another occasion he defers his purpose, till he can find an opportunity of taking his uncle when he is least prepared for death, that he may ensure damnation to his soul."

We answer, that a compliance with the injunction from his father to revenge his death, is deferred *at first* to enable him to satisfy himself of the truth of the ghost's representation, and whether (as he intimates an apprehension at the close of A. II.) he might not, in the broken state of his spirits, have been abused by a fiend. It must here also be taken into consideration, that if Hamlet's vengeance had been presently executed, the curtain must at once have dropped; no art or address could, after such event, have much longer sustained the drama, and carried it on to a fifth act. Having made choice of such a subject, our author was, therefore, obliged to give his character the features of irresolution, and afterwards to cover this blemish with such a veil and train of circumstances as he had address enough to introduce and throw over them. A hesitating and indecisive mind would, by these considerations, be naturally led to pause; and even if this view of the subject should not be thought fully satisfactory in a strict investigation of character by a biographer, yet as he was to fall, to reconcile the audience to his fate, and do poetical justice, some part of his character should be left imperfect, or, at least, questionable. To the remaining charge, it is answered, that the principle under which he *afterwards* waves a fair opportunity of effecting his purpose, was in conformity with prevailing notions, insisted upon, however revolting, by all popular authors, and the best dramatic writers of that and the succeeding age (see note at the close of III. 3.), and thence to a degree imperative upon the playwright; and this sentiment is again found and insisted upon in Othello.

Then, as is above admitted, the first opportunity that early offered was eagerly seized: and though the blow fell upon a wrong person, the act done was in some sense an answer to this charge.

2. "He deliberately procures the execution of his school-fellows, Rosencrantz and Guildenstern, who appear not, from any circumstances in this play, to have been acquainted with the treacherous purposes of the mandate they were employed to carry. To embitter their fate, and hazard their punishment beyond the grave, he denies them even the few moments necessary for a brief confession of their sins. Their end (as he declares in a subsequent conversation with Horatio) gives him no concern; for they obtruded themselves into the service, and he thought he had a right to destroy them."

Though it does not distinctly appear in any part of this drama that Hamlet knew that Rosencrantz and Guildenstern were privy to this murderous project, yet throughout he perfectly well understood their insidious aims, under the mask of an old school friendship, and that they were creatures of the King, placed and brought from a distance for the sole purpose of being spies upon him: but it was not till after he discovered that his own murder was to be effected by means in which they were at least chosen agents and instruments, that "benetted round," as he says he was, "with villanies," in the moment of discovery and resentment, he retorts upon them as principals, and takes the course of retaliation which that moment naturally suggested, the death to which he was himself destined.

Mr. Malone presumes, that Shakespeare, who "has followed the novel of the Hystorie of Hamblet pretty closely, probably meant to describe Rosencrantz and Guildenstern, the representatives of the ministers of the King in the novel, and who were apprised of the contents of their packet, as equally criminal with those ministers, and combining with the King to deprive Hamlet of life." The passage runs thus: "Now to beare him company were assigned two of Fengon's faithful ministers, bearing letters ingraved in wood, that contained Hamlet's death. But the subtil Danish prince, being at sea, whilst his companions slept, having read the letters, and knowing his uncle's great treason *with the wicked and villainous mindes of the two courtiers, that led him to the slaughter*, raced out the letters that concerned his death, and instead thereof graved others, with commission to the king of England to hang his two companions; and not content to turn *the death they had devised against him upon their own neckes*, wrote further that king Fengon willed him to give his daughter to Hamblet in marriage." Signat. G 2.

3. "From his brutal conduct towards Ophelia, he is not less accountable for her destruction and death."

Now it does not appear that any part of his conduct to her was the occasion of either. On his most offensive carriage towards her (III. 1.), she is so perfectly satisfied that it proceeded from distraction, that immediately upon it, she twice implores heaven to help and restore him; and, upon his leaving her, exclaims,

"O, what a noble mind is here o'erthrown."

So far, then, as respects Ophelia and her personal feelings, these declarations prove that she was no otherwise a sufferer from this supposed offensive carriage, than as by sympathy partaking in his sufferings : and so far as respected himself and his main purpose, this carriage towards a beloved object, and such a personage, was the surest method to impress a belief of his madness upon all, and particularly upon the father of that beloved object, the confidential minister of the King ; whose apprehensions might by such device be laid asleep, till Hamlet should find his scheme ripe for execution.

And this charge is still further unjust, as the distraction of Ophelia, under which she met her death, is throughout this drama represented to have been the consequence of her father's sudden and melancholy end.

4. " He interrupts the funeral designed in honour of this lady, at which both the King and Queen were present ; and, by such an outrage to decency, renders it still more necessary for the usurper to lay a second stratagem for his life, though the first had proved abortive."

As the interruption to this ceremony, and in this presence, was first given by Laertes, who *first* leapt into the grave, and who immediately, upon Hamlet's so doing, became the aggressor in an assault there, it seems little less than wilfully injurious both to overlook this assault, and otherwise charge the interruption upon Hamlet ; and the more so, as his conduct in this assault was also temperate and meritorious.

It is still more strange to say that Hamlet's offence, at the worst not even charged as amounting to more than a violation of decency, could become an argument for the " necessity" of the King's " laying a second stratagem for his life," i. e. for assassinating him. Further, even if this strange consequence were admitted, the thing is without foundation in point of fact ; for that second stratagem was concerted before the time of the funeral.

5. " He insults the brother of the dead, and boasts of an affection for his sister, which before he had denied to her face ; and yet at this very time must be considered as desirous of supporting the character of a madman, so that the openness of his confession is not to be imputed to him as a virtue."

We have already noticed, that to this denial of his love, the party interested at the time the denial was made, herself attached no credit to it. This open avowal of it, and the whole of his conduct at the grave, were natural ebullitions of that passion in an ardent mind ; and had nothing of resemblance to a designed insult upon the brother of the dead. They were, on the contrary, in the highest degree conciliatory ; and as far as he dared, true : and such qualities, wherever found and disclosed, are of the character of virtue.

6. " He apologizes to Horatio afterwards for the absurdity of this behaviour, to which, he says, he was provoked by that

“nobleness of fraternal grief,” which, indeed, he ought rather to have applauded than condemned.”

For his intemperance and want of self command, in which Laertes repeatedly set him the example, he does, indeed, reproach himself; but, though curses were imprecated also upon his head by Laertes, he does no more than insist upon the title, which the character of a lover gave him, to indulge in wilder transports than any that the affection of a brother could raise; and, instead of condemning that expression of passion, he in terms applauds the “nobleness” of the source from which it sprang.

7. “Dr. Johnson has observed, that to bring about a reconciliation with Laertes, he has availed himself of a dishonest fallacy; and to conclude, it is obvious to the most careless spectator or reader, that he kills the King at last to revenge himself, and not his father.”

The “dishonest fallacy” imputed was, that “he was visited with a sore distraction.” The principle of self-preservation had long dictated to Hamlet that he must not allow that his conduct was under the guidance of sober reason; and as he knew, from the expected return of the ambassadors from England, that his time was short, now, and in the presence of the king, it became more than ever necessary that he should continue to wear this mask: and as this character had been long before assumed by Hamlet, the charge of dishonesty had with much more propriety have been preferred against the adoption of it at all, than at so late an hour against this apology: for nothing, no new device, dishonest or fallacious towards Laertes, exists in any part of Hamlet’s conduct.

Then as to the remaining part of the charge, as no reason is offered, the reader must be equally at a loss with ourselves to conceive why Hamlet, how much soever alive to his own personal wrongs, should not also have been actuated by a sense of those of his father. But that a sense of those of his father was uppermost in his thoughts at the moment of taking his revenge, his words

“Here, thou incestuous, murderous, damned Dane”

speak unanswerably. These point solely to his father’s cause and injuries; and are in direct correspondence with what he had just said to Horatio; when, enumerating the various considerations that constitute a justification of this act, he classes these first:

“He, that hath kill’d my father, whor’d my mother.”

Much the same view is taken of this subject by Mr. Richardson, in his *Essays upon Shakespeare’s dramatic Characters*, 8vo. 1797, p. 101.

He says, “engaged in a dangerous enterprize, agitated by impetuous emotions, desirous of concealing them, and, for that reason, feigning his understanding disordered; to confirm and

publish this report, seemingly so hurtful to his reputation, he would act in direct opposition to his former conduct, and inconsistently with the genuine sentiments and affections of his soul. He would seem frivolous, when the occasion required him to be sedate: and, celebrated for the wisdom and propriety of his conduct, he would assume appearances of impropriety. Full of honour and affection, he would seem inconsistent: of elegant and agreeable manners, and possessing a complacent temper, he would put on the semblance of rudeness. To Ophelia he would shew dislike and indifference; because a change of this nature would be, of all others, the most remarkable, and because his affection for her was passionate and sincere."

He adds, "let Hamlet be represented as delivering himself in a light, airy, unconcerned and thoughtless manner, and the rudeness, so much complained of, will disappear."





# NOTES TO HAMLET.

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## ACT I.

(1) '*Tis now struck twelve—'tis bitter cold*] Although, as confounding time past and present, this use of '*tis* for '*thas* is anomalous, yet, as familiar language, it is common and allowed. We also say, "It is *gone* twelve." The instance in the text recurs in the opening of Sc. 4. "It is *struck* twelve." And in *M. ado &c.* we have—"Don Pedro is *approached*." I. 1. Messenger. As to "*bitter cold*," see "*bitter business*," at the end of Act III. Hamlet's soliloquy.

(2) *The rivals of my watch*] Associates, partners.

*Dru.* "Thus to heave

"An idol up with praise! make him his mate!

"His *rivall* in the empire!" *Sejanus*, Act I. 4to. 1605.

Mr. Steevens instances Heywood's *Rape of Lucrece*, 1636:

"*Tullia*. Aruns, associate him!

"*Aruns*. A *rival* with my brother.

Our author uses *rivalry* in the same sense, in *Anth.* and *Cleop.* III. 5. *Eros*; *corrival* in *H.* IV. *Hotsp.* I. 3, and IV. 3, *Archb.*: and *competitor* throughout his works.

Mr. Todd, whose useful labours increase the stock, as well as facilitate and open the avenues to our literature, shews the primary sense of this word from *rivus*, in *Morin's Dict. Etym.* Fr. and Gr. "*Rivalis* designe proprement ceux qui ont droit d'usage dans une même ruisseau; et comme cet usage est souvent pour eux un sujet de contestations, on a transporté cette signification de *rivalis* à ceux qui ont les mêmes prétentions à une chose."

(3) *liegemen to the Dane*] *Lige*, Fr. bound, owing allegiance. *Minshieu* says, "*Liege* or *liefe* man, is he that oweth leageance (from *liga*, Ital. a band or obligation) to his *liege* lord;



and that *liege* lord signifies he who acknowledges no superior," In the sense of "sovereign," it occurs in L. L. L.:

"*Liege* of all loiterers and malecontents." III. 1, Bir. And, equivocally rather, in Puttenham's *Arte of Engl. Poesie*, 4to. 1589, p. 182.

"He lost, besides his children and his wife,  
"His realme, renowne, *liege*, libertie and life."

(4) *Give you good night*] May it be given! May he, who has the power of giving, so dispense: or, I give you good night, in a sense similar to the Latin, *dare salutem*.

"Qua, nisi tu *dederis* caritura est ipsa, *salutem*  
"Mittit Amazonio Cressa puella viro."

Ov. *Phædra Hippolyto*, 1.

In the M. W. of W. Mrs. Quickly says to Falstaff, "Give your worship good morrow." In the *Avare* of Molière, Harpagon is ridiculously described, as having so much dislike to the word *give*, as never to say, 'I give you good day,' but 'I lend you,' &c. 'Je vous prête,' &c.

(5) ——— *along*  
*With us, to watch the minutes*] Tedious, slowly counted passage. Mr. Steevens cites

"I promise ere *the minutes of the night*."

Ford's *Fancies* chaste and noble, Act V.

The modern editors place the comma after *along* instead of *us*. It is in conformity with the quarto.

(6) *Thou art a scholar, speak to it, Horatio*] It has always been a vulgar notion that spirits and supernatural beings can only be spoken to with propriety or effect by persons of learning. Toby, in the *Night-walker*, by Beaumont and Fletcher, says:

"—— It grows still longer,  
" 'Tis steeple-high now; and it sails away, nurse.  
"Let's call the butler up, for *he speaks Latin*,  
"And that will daunt the devil."

In like manner the Butler, in Addison's *Drummer*, recommends the Steward to speak Latin to the Ghost. *REED*.

It was so conceived, says Mr. Douce, because exorcisms were usually performed in Latin. *Illustr.* 8vo. 1807. II. 220.

After this speech, in the quarto of 1611 (enlarged to almost as much again as the original copy) followed that of Horatio:

"*Most like*: it horrorres me with feare and wonder."

And this appears to us to be the true and better reading. It is natural, that the surprise and terror of the speaker should bear some proportion to the degree of his former confidence and incredulity: and the art and address of our poet is shewn by making Horatio's answer (a reply not to the last speech and request made, but an observation upon an observation of a

preceding speaker) expressive of that alarm in which he was absorbed.

But, for the purpose, it is presumed, of making this answer more obviously intelligible, our Player Editors, or the taste of the age twelve years afterwards, interposed this speech of Barnardo's:

"Looks it not like the king? mark it, Horatio."

(7) It *harrows* me with fear and wonder] Confounds and overwhelms, as by the most alarming apprehension of acts of inroad and violence.

This line is almost copied by Milton in *Comus*:

"Amaz'd I stood, *harrow'd* with grief and fear. v. 565.

And it is observable, that Warton neither offers any interpretation, nor points out the etymon: and the lexicographers are either silent or not at all agreed upon the subject. Johnson interprets it here "disturb, put into commotion;" and thinks it should be written *harry*, from *harer*, Fr. Minshieu suggests *aro*, to plough, as the derivation of *harrow*; and derives *harrie*, which he interprets "to turmoile or vexe," from *har*, Sax. *intorsio*, tormentum; while Johnson derives the verb in the sense of beat or break up, and the noun *harrow*, from *charroue*, Fr. and *harcke*, Germ. a rake. It should seem that they are considered as one and the same word by Mr. Tyrwhitt, who interprets it elsewhere, as Mr. Steevens does here, "to conquer or subdue." He says, "by him that *harwed* helle," is *harried*. Sax. *harrassed*, subdued. Ch. Mill. T. v. 3512; and adds, "Our ancestors were very fond of a story of Christ's exploits in his *Descensus ad inferos*, which they called the *harrowing* of helle. They took it, with several others of the same stamp, from the gospel of Nicodemus." Fabr. Cod. Apoc. N. T. There is a poem upon this subject in MS. Bodl. 1687.

"How Jesu Crist *herowed* helle;

"Of harde gestes ich wille telle."

Tyrwhitt's Chaucer, Vol. II. 430. 4to. ed.

It is somewhat singular, that we find the word *harow* in the same tale

"Let be, Nicholas,

"Or I wol crie out *harow* and alas v. 3286,

referred, by Mr. Tyrwhitt, to a different origin: he "rather believes *haro* to be derived from two Islandic words, once probably common to all the Scandinavian nations, *har*, altus, and *op*, clamor; and adds, that *haroep* or *harop*, was used by some of the inhabitants of the Low Countries in the sense of *harou* by the Normans." Ibid. Vol. II. Warton says, "this was an exclamation of alarm and terror, and an outcry upon the name of *Rox* or *Rollo*, for help." Todd's Spencer, III. 413. But as the three words *harrow*, *harrie*, and *harow*, are, under

various spellings, confounded by glossographers, they may all not unreasonably be referred to the same source.

The words appear, thus variously represented, in our different old writers: "*Harro, harrow, Io, eheu*; a Fr. *haro*, an outcry for help, much the same as the English hue and cry: vide *Menage*." Gloss. to Gaw. Douglas's Virg. Fo. 1710. "*Hery, hary, hubbilschow*. These are words expressive of hurry and confusion. *Hiry, hary*, seem to be a corruption of the Fr. *haro*, or the cry *d'Paide*, like *huetium* in our old laws, and *hue* in English. *Hubbilschow*\* is used with us for uproar. Ancient Scottish Poems from MS. of G. Bannatyne, 1770. p. 173,

"With bludy ene rolling ful thrawynlie  
"Oft and richt schrewitly wold sche clepe and crye,  
"Out, *Harro*, matrouns, quharesoever ze be."

G. Dougl. Virg. p. 220.

"torvumque repente

"Clamat, *Io*, matres, audite, ubi quæque."

Æn. VII. 399.

"They rent thare hare with *harro* and allake."

Ib. p. 432.

"—— manu crines laniata—turba furit."

Æn. XII. 605.

"Wherefore *I crye out harowe on them* [the evyl shrewes] whiche so falsly have belyed me." Reynard, the Foxe, 12mo. 1550. Signat. L. 1, b.

"Advocates and attorneys in open audience at the barre looke as tho they would eat one another, crying *Harrol* for justice on their client's side." R. C's Hen. Steph. Apology for Herodotus, fo. 1608, p. 342.

An instance in which the word occurs in Ascham's *Toxophilus* has given occasion to a strange perversion of the text: one of the infinite number of instances in which the ignorance and presumption of Editors has gone a great way towards blotting from the page of history, together with all traces of the character of their author's style, the evidence of our ancient usages. "One of the players shall have a payre of false dyse and cast them out upon the boarde, the honest man shall take them and cast them as he did the other, the thirde shall espye them to be false dyse and shall cry out, *haroe* with all the othes under God, that he hath falsely wonne their money, and then there is nothing but hould thy throte from my dagger." 4to. 1571, fo. 14, b.

Such is the original: but in a book published under the name of "James Bennet, Master of the Boarding School at Hoddesdon, Herts," by Davies and Dodsley, 4to. without date, intitled the *English Works and Life of Roger Ascham* (in which the dedication and life at least are the work of Dr. Johnson), instead of "*crye out, haroe*," the editor has given "*crye out harde*,"

\* *Hubbub*, or, as they pronounce it, *heebboob*, is at this day an exclamation of a similar import in South Wales.

altering as well the punctuation as the word itself: and in this very ridiculous depravation he has been followed by Mr. Walters, a Glamorganshire clergyman, in an 8vo. edition, 1788, and in an edition of all his English Works, 8vo. 1815, White, Fleet-street.

From this Norman usage, Mr. Ritson says the word "is erroneously supposed by some to be a corruption of *Ha Rou*,\* i. e. Rollo, Duke of Normandy: *Pharroh*, however, was the old war cry of the Irish. Camd. Britann. 1695, p. 1047, and Spenser's View of Ireland. The word too, or *crie de guerre*, of Joan of Arc, was *Hara ha*. Howell's Letters, 8vo. 1726, p. 113." Anc. Metrical Romances, III. 349, 8vo. 1802.

But, whatever its real origin, the tradition of the country, and the form of the invocation of their revered chieftain (*à l'aide, mon prince*), demonstrates what must have been the opinion of the inhabitants of Normandy and its adjacent isles upon this subject: and in those islands this form of invocation is continued to the present day. The 53d chapter of the Grand Coustumier de Normandie treats De *Haro*, rendered in the Latin text or translation, "*De clamore, qui dicitur Harou.*" It states, "that in his court of *Haro* the Duke of Normandy makes inquest, whether this cry is raised with just cause or otherwise, heavy penalties attending a false clamour: and directs, that it shall not be raised, unless in criminal cases or offences against the state." Rouen, Fo. 1539, fo. 10 & 74. But the practise is, and as far as appears, ever has been, directly opposite: and we are well informed, that in Jersey and Guernsey it is the constant usage, *interjetter le clameur de haro*, in civil cases, to prevent trespass or entry under colour of right; and if any such inroad is repeated after this cry has been raised, heavy penalties ensue. That it ever could have been confined to criminal cases will hardly be allowed, if any credit is due to the story recorded of the stoppage of the Conqueror's funeral. He had violently dispossessed the owner of the ground, in which it was proposed to deposit his remains. The owner, conceiving this to be a new invasion of his property, and possibly that the death of the invader operated as a renewal of those rights, a suspension of the exercise of which he had hitherto been compelled to acquiesce under, threw in the *clameur de haro*. Falle, from Paulus Cœniglius, states his challenge to have been made in these words: "*Qui regna oppressit armis, me quoque metu mortis hactenus oppressit. Ego, injuriæ superstes, pacem mortuo non dabo. In quem infertis hunc hominem locum meus est. In alienum solum inferendi mortui jus nemini esse defendo. Si, extincto tandem indignitatis authore, vicit adhuc vis, Rollonem, conditorem parentemque gentis, appello; qui legibus a se datis quam*

\* *Raoul* is the real and proper name, *Rou* or *Ro* the abbreviation, *Rollo* the latinised name, and now universally adopted; in the same way as we say *Thuanus* for *De Thou*. From whatever other sources derived, this word may have been engrafted into our language, it seems clear, that it has been transmitted to us by our Norman ancestors.

*cujusquam injuria plus unus potest polletque.*" Hist. of Jersey, 1734. P. 16, 17.

It appears too, that this exclamation is, down to the present times, used still more extensively; and that it is resorted to by those who meditate or make attack, as well as those who are assailed. In his private memoir of Louis XVI. Mr. Bertrand de Moleville says, speaking of himself, "There was a general shout of *Haro* sur l'Intendant, accompanied with the most furious imprecations:" and it is added in a note, that "this cry is used by the populace of Brittany and Normandy, when they intend to insult\* or attack any body." 8vo. 1797, Vol. I. p. 84. It occurred at Rennes.

(8) ——— *when, in an angry parle,*

*He smote the sledded Polacks on the ice]* When in an angry conference on the ice, he dealt out his blows upon the Poles, who are accustomed to travel in sleds, i. e. sledges, on the ice.

The Poles were formerly called *Polacks*, in all the old editions written *Pollax*: the spelling, doubtless, in conformity with the pronunciation.

"The Polonian, whom the Russe calleth *Laches*, noting the first author or founder of the nation, who was called *Laches* or *Laches*, whereunto is added *Po*, which signifieth people, and so is made *Polaches*; that is, the people or posteritie of *Laches*: which the Latines, after their manner of writing, call *Polanos*." Giles Fletcher's *Russe Commonwealth*, 12mo. 1591, fo. 65. Mr. Steevens cites *Vittoria Corumbona*, 1612.

"I scorn him like a shav'd *Polack*."

(9) *just at this dead]* For *dead*, one of the quartos and the folio of 1632, read *same*. Upon the reading of the quartos, which, instead of *just*, is *jump*, Mr. Malone observes, that in the folio we sometimes find a familiar word substituted for one more ancient.

The two words, says Mr. Steevens, were synonymous. B. Jonson speaks of verses made on *jump names*, i. e. names that suit exactly. Nash says—"and *jumpe* imitating a verse in *As in præsentia*." So, in Chapman's *May Day*, 1611:

"Your appointment was *jumpe* at three, with me."

And in Kyffin's *Terence's Andria*, 1588:

"Comes he this day so *jump* in the very time of this marriage?" See V. 1. Horat.

(10) *impress of shipwrights]* It is not any where shewn by the commentators that the *prest*-money for the retainer of

\* But it has been questioned, whether the Intendant was not here considered as a wrongful intruder and malefactor, against whose tortious entry the cry was raised.

soldiers, has any thing to do with shipwrights. The word seems to be here used in its ordinary signification, as in Tr. & Cre. II. 1. "No man is beaten *voluntary*. Ajax was here the *voluntary*, and you as under an *impress*." Achil.

(11) *ratified by law, and heraldry*] By St. 13 R. II. c. 2, the court of Chivalry has "cognizance of contracts, touching deeds of arms or of war, out of the realm." Mr. Upton says, that Shakespeare sometimes expresses one thing by two substantives, and that *law and heraldry* means, by the *herald law*. Ant. & Cl. IV. 2.

"Where rather I expect victorious life,  
"Than *death and honour*.

i. e. honourable death. STEEVENS. See Sc. II. "leave and favour." Laertes.

Puttenham, in his *Art of Poesie*, p. 148, speaks of *The Figure of Twynnes*: "*horses and barbs, for barbed horses, venim and dartes, for venomous dartes,*" &c. FARMER.

(12) ——— *cov'nant*

*And carriage of the article design'd*] Tenor, force, or import of the article drawn up. *Design*, says Mr. Malone, is to mark out or appoint for any purpose. Cowdrey Alph. Tab. 1604. To shew by a token. Minshieu, 1617. *Designed* is yet used in this sense in Scotland, as is *designated* with us.

Instead of *covenant*, the quarto, 1604, gives *co-mart*, i. e. compact, joint treaty; and formed, as another word of our author's, that does not often occur, *co-mates*. As you, &c. II. 1. Duke S.

(13) *unimproved mettle*] Unimpeached, unquestioned.

The modern editors adopt the modern sense of this word "untrained or undisciplined." The verb, *improve*, does not occur in many of our early dictionary writers, as Baret and Minshieu; and on its introduction it was used in the sense of "reprove, impute, or disprove." Mr. Tooke says, "it was taken from the French, who used it, and still continue to use it, in the same meaning: and that it was perpetually so used by the authors about Shakespeare's time, and especially in theological controversy." "For ye fondely *improve* a conclusion which myghte stande and be true."—Declar. agt. Joye by Gardiner, Bish. of Winchester. "Ther did they worshyp it in their scarlet gownes with cappes in hand, and here they *improved* it with scornes and with mockes, grennyng upon her lyke termagauntes in a playe."—Bale's Actes of Eng. Votaries. Divers. of Purley, 4to. 1798, I. 165. And he says the word here means "unimpeached," from the verb to blame, censure, &c. But the use of the word was certainly not appropriated to any one science. "Whiche thyng as I do not *improve*, so I denye it to be necessarye."—Paynel's Hutten "Of the wood, guiacum, that heleth the French Pockes." 12mo. 1533, c. 7: *Anesse, corya-*

cides, &c. none of the phisitions, that have any judgement, *improvethe*, but they affirme these to be good."—Ib. c. 11. "Some forbidde washinges and all maner bathes, I thynke by-cause they mollifie the sinowes and lose them, and yet they do not *improve* sweatynge."—Ib. c. 26, p. 78, b. In all these instances the original, rendered *improve*, is *improbo*. Ulrick. Huttenus de Guiaci Medicina, Mogunt. 4to. 1520. Sir Tho. More, in his letter to H. VIII. Mar. 1534, says, "Not presuming to looke, that his Highnes should any thyng take that point for the more proved or *improved*, for my poore minde in so great a mater." Johnson, in his dictionary, instancing from Whitgift, points out this as the French use of the word. We now use the word *reprove*, from the Lat. *reprobo*, (whence we also take the verb and noun, *reprobate*) instead of *improve*. Of the compound in the text, *unimprove*, no instance has occurred in the above sense: and Dr. Johnson (as the word has been in use for the last century at least, and with a satisfactory sense) has interpreted it and it may be rightly, "not regulated or guided by knowledge or experience."

In Jonson's *Every Man in, &c.* III. 2. where Bobadil says, "Sir, believe me on my relation; for what I tell you the world shall not *reprove*,"—it is said, in a late edition of his works, that the quarto edition of 1603 in this place reads *improve*. Hence, as well as from this use of it by Sir Tho. More, it may reasonably be inferred, that it was known in this sense to our author.

(14) *Shark'd up a list of landless resolute*

*For food and diet, to some enterprise*

*That hath a stomach in't*] Snapped up with the eager voracity of a shark, caught up from any or all quarters for a bellyful, sturdy beggars, sharpset, and of courage equal to any enterprise. The redundancy of "food and diet" may have been employed for the purpose of fixing in the mind the continuation of the metaphor in the use of the word *stomach*, here put in an equivocal sense, importing both courage and appetite. We have a similar play upon the word in *Two G. of V.* where, on Julia's asking her waiting woman, with whom she had been peevish, whether it was near dinner time, she replies:

"I would it were,  
"That you might kill your *stomach* on your meat,  
"And not upon your maid." I. 2.

(15) *romage*] *Romelynge*, prevy mustrynge. Ruminatio. Militatio. Musitatio. Promptuar. parvulor. clericor. 4to. 1514. This rendering of the word applies closely to the military use or bearing of it in the text: but to *rummage* trunks or papers is in every day's use, for making a thorough ransack or search. Philips says, "It is originally a sea term, and properly signifies to remove goods out of a ship's hold, when there must be searching and tumbling about." Todd's Dict.



(16) *question of these wars*] Ground or point that draws on debate, "word of war," as in Ant. & Cl. II. 2, Cæs. where this term is used in much the same sense; but perhaps more directly so Ib. III. 2. Enob.

" At such a point,  
" When half to half the world oppos'd, he being  
" The merest *question*."

(17) *moth*] *Moth* is throughout our author, M. N. Dr. V. 1. Dem. K. John IV. 1. Arth. & H. V. K. Hen. IV. 1, the reading for *mote* or *atom*. Mr. Malone instances the preface to Lodge's Incarnate Devils: "They are in the aire like *atoms* in Sole, *mothes* in the sonne." 4to. 1656, and Florio's Ital. Dict. 1598, "Festuceo, a *moth*, a little beam." "*Mowghe*, tinea" in Prompt. parvulor. is in Ortus Vocabulor. spelt *mought*.

(18) *As stars with trains of fire and dewes of blood,  
Disasters in the sun*] Shakespeare having told us, that, as precursors of a great event, certain prodigies were seen, proceeds, without any thing to connect his sentence, to instance other prodigies. In usual course we should say, "Ghosts appeared—and there were also other fearful and preternatural appearances:" and yet, as it stands, there is no difficulty in conceiving the meaning. This being so, may we not, with Shakespeare's license and title to exemption from grammatical shackles, read or understand it thus: "The graves opened, the dead were seen abroad [spectacles such] as, &c." This we must do, or with more unwarrantable license and much less probability, though with sense and consistency, read with Mr. Rowe:  
" Stars *shone* with trains of fire, dewes of blood *fell*,  
" Disasters *veil'd* the sun."

Upon the passage in Par. Lost, I. 597, where 'tis said,  
" the moon

" In dim eclipse *disastrous* twilight sheds,"  
Warburton observes, that *disaster* is here used in its original signification of evil conjunction of stars; and Sylvester, speaking of the planet Saturn in his Du Bartas, says,  
" His froward beams *disastrous frowns*." p. 80.

(19) *and the moist star*] The moon or watery star. "Quo ululatibus meis via patefieret ad cœlum usque, et inde possem deducere *pallidam* illam *humidorum* *reginam* ad miscendas mecum lachrymas." Jac. Howel, Anglia flens. 18mo. 1646, p. 2.

Mr. Malone cites Marlowe's Hero and Leander, 1590:

" Not that night-wand'ring, *pale and wat'ry star*."

(20) *like precurse of fierce events*] *Fierce* is here bloody and terrible, as elsewhere we find it "extreme, excessive."

" O the *fierce* wretchedness, that glory brings."

Tim. IV. 2. Flav.



We have "*fierce extremes*," K. John, last sc. and "*fierce vanities*," H. VIII. Buck. I. 1. In Jonson's *Sejanus*, Arruntius says,

"O most tame slavery, and *fierce flattery*!" A. V.

(21) *omen coming on*] Portentous event at hand. That this noun was used in the sense of *fate*, Dr. Farmer has shewn from the life of Merlin by Heywood.

"Merlin, well vers'd in many a hidden spell,  
"His countries *omen* did long since foretell."

And Mr. Steevens has in the *Vowbreaker* shewn the use of the adjective for *fatal*.

"And much I fear the weakness of her braine  
"Should draw her to some *ominous* exigent."

(22) The passages included in brackets are throughout this work taken from Mr. Steevens's edition of the quarto. In that edition the title page of this play in 1611 (there had been two preceding, one in 1604, and another in 1605) states, that it had been enlarged to almost double its original size. It also appears, that in their folio of 1623, the player editors made many retrenchments. Splendid passages, not contributing to the action of the drama, and not admitted latterly in representation, they may have not adequately appreciated; and the coherence of the dialogue and fable may in consequence be sometimes found to have suffered. Johnson says, their omissions sometimes leave it better, and sometimes worse, and seem only made for the purpose of abbreviation.

(23) *Or if thou hast uphoarded, &c.*] "If any of them had bound the spirit of gold by any charmes in caves, or in iron fetters under the ground, they should for their own soules quiet (*which questionlesse else would whine up and down*) if not for the good of their children, release it."—Decker's *Knight's Conjuring*, &c. STEEVENS.

It is also observed by Johnson, that the whole of this address is very elegant and noble, and congruous to the common traditions of the causes of apparitions.

(24) *it is, as the air, invulnerable*]

"As easy may'st thou the *intrenchant air*  
"With thy keen sword impress." Macb. last sc.  
"Against the *invulnerable clouds* of heaven."

K. John, II. 2. MALONE.

(25) *The cock, that is the trumpet to the morn*] Mr. Steevens says, that the cock, the trumpet to the morn, the reading of the 4to. 1604, is so called in lines ascribed to Drayton.

"And now the cocke, the *morning's trumpeter*,  
"Play'd huntsup for the day star to appear."

And he certainly, in the same marked phrase as our author, tells us, that he calls up the sun.

“ The cocke, the country horologe that rings  
 “ The cheerefull warning to the sunne’s awake,  
 “ Missing the dawning scantles in his wings.”

Moses his Bush. Part II. 4to. 1630, p. 157.

(26) *Whether in sea, &c.*] According to the pneumatology of that time, every element was inhabited by its peculiar order of spirits, who had dispositions different, according to their various places of abode.

A Chorus in Andreini’s drama, called *Adamo*, written in 1613, consists of spirits of fire, air, water, and hell, or subterraneous, being the exiled angels. “ *Choro di Spiriti ignei, aerei, aquatici, ed infernali,*” &c. These are the demons to which Shakespeare alludes. These spirits were supposed to controul the elements in which they respectively resided; and when formally invoked or commanded by a magician, to produce tempests, conflagrations, floods, and earthquakes. For thus says *The Spanish Mandeville of Miracles, &c.* 1600: “ Those which are in the middle region of the ayre, and those that are under them nearer the earth, are those, which sometimes out of the ordinary operation of nature doe moove the windes with greater fury than they are accustomed; and do, out of season, congeele the cloudes, causing it to thunder, lighten, hayle, and to destroy the grasse, corne, &c. &c.—Witches and necromancers worke many such like things by the help of those spirits,” &c. Of this school therefore was Shakespeare’s Prospero in *The Tempest*.  
 T. WARTON.

*Bourne of Newcastle*, in his *Antiquities of the common People*, informs us, “ It is a received tradition among the vulgar, that at the time of cock-crowing, the midnight spirits forsake these lower regions, and go to their proper places.—Hence it is, (says he) that in country places, where the way of life requires more early labour, they always go chearfully to work at that time; whereas if they are called abroad sooner, they imagine every thing they see a wandering ghost.” And he quotes on this occasion, as all his predecessors had done, the well-known lines from the first hymn of *Prudentius*. I know not whose translation he gives us, but there is an old one by Heywood. The pious chansons, the hymns and carrols, which Shakespeare mentions presently, were usually copied from the elder Christian poets. FARMER.

(27) *The extravagant and erring spirit hies  
 To his confine*] From St. Ambrose’s hymn in the Salisbury service.

“ *Præco diei jam sonat:*  
 “ *Hôc excitatus Lucifer—*  
 “ *Hôc omnis Errorum chorus*  
 “ *Viam nocendi deserit,*  
 “ *Gallo canente.*”

Mr. Douce not only supposes that Shakespeare had seen these lines, but is disposed to infer from some parts of them, that he was a Latin scholar: and it must be allowed, that *extravagant*, *erring*, and *confine*, are terms not vernacular: derivatives from a learned language, they have here, though used in close succession, a dignified propriety and nothing tumid or pedantic, but are, on the contrary, delivered with all the ease and perspicuity, with which an accomplished scholar might be supposed to adapt and transfuse the spirit of one language, that he had a mastery in, to the occasion and into the character in which he chose to use it in another.

But it is also to be considered, that these short Latin hymns (such as Flaminius's,

"Jam noctis umbras Lucifer  
"Almæ diei nuntius," &c.

printed in *Preces privatz regia autoritate*, 12mo. 1598,) were so popular, that their language even might have been familiar, as well as the images open, to our author through translation. There are so many channels through which the wording of religious formularies, and the records of popular superstitions, in whatever language they are found, become accessible, that the adoption of either their words, or images, or both, will afford a very slender argument in favour of Mr. Douce's conclusion.

Mr. Steevens points out two instances in Chapman's *Odyssey*, in which this word is used in the sense of *wandering* or *erratic*. Telemachus calls Ulysses "My *erring* father." *Odys.* IV. p. 55.

"*Erring* Grecians we from Troy were turning homewards." *Τρονιδεν ἀποτλαγδεις*. *Odys.* IX. v. 259.

We find the verb also in the sense of *rove* or *range*, in his *Batrachom.* p. 4.

"The cat and night-hawke, who much scathe confer  
"On all the outraies (foramen, *τρωγλη*) where for food I *erre*."

Mr. Steevens has produced an instance of the word *extravagant* in the sense in which *vagrant* is used in our criminal law:

"They took me up for a '*stravagant*.'" Nobody and Somebody. 1598. And in *Othello* we have the same ideas coupled in nearly the same expressions:

"In an *extravagant* and *wheeling* stranger." I. i. Roder.

(26) *It faded on the crowing of the cock*] Its shadowy appearance lost all of its distinctness: it melted into thin air: passed away, vanished, flitted. *Vado* is to flow or go, "as a river doth," says Littleton in his Dictionary, "Hinc Angl. to vade or *fade*."

"Thy form's divine, no *fading*, *vading* flower."—Brathwaite's *Strappado* for the Divell, 12mo. 1515. p. 53.

"O darkness, *fade* thy way from hence."—Barnabe Googe's *Palengenius's Zodiacke of Life*, 12mo. Mr. Steevens refers to *Vitæ* Apoll. IV. 16. Philostratus giving an account of the ap-

pearance of Achilles' shade to Apollonius Tyaneus, says that it was a little glimmer as soon as the cock crowed.

(29) *No fairy takes*] *Takes*, the reading of the quartos, is catches, possesses, blasts. See M. W. of W. IV. 4. Mrs. Page.

(30) *gracious*] Partaking of the nature of the epithet with which it is associated, with "blessedness:" participating of a heavenly quality, of grace in its scriptural sense—quasi quodam divino afflatus spiritu: in the sense in which it is used in K. John, III. 4. Const.

"There was not such a *gracious* creature born."

And frequently in our author's works: where it does not mean, as has been interpreted, graceful, elegant, winning, pleasing simply, but of the character and nature above stated; touched with something holy, instinct with goodness. O *scelestum* hominem! "Oh what an *ungracious* felowe!" Nic. Udall's *Floures* from Terence, 12mo. 1550. fo. 83. & 98, b. See Two G. of V. Launce. III. 1.

(31) *But, look, the morn, &c.*] Doubtless the almost momentary appearance of the Ghost, and the short conversations preceding and subsequent to it, could not have filled up the long interval of a winter's night in Denmark, from twelve till morning. But, indifferent as was Shakespeare to all dramatic rules and laws, there was no other license so large as that which he took with Time. In whatever direction and wherever he sped,

"Still panting Time toil'd after him in vain."

With the interesting topic he has contrived to introduce at the close, and dazzled also as an audience would be by the splendor of his poetry, this irregularity would not in representation be generally detected at any time; and at this time it would neither be thought of or regarded: and when the age and the audience so little attended to it, as Mr. Steevens represents to be the case, the playwright was not likely to be very anxious about it. He tells us, in his notes upon Hamlet's advice to the players, that "dumb shews sometimes supplied deficiencies, and at others filled up the space of time which was necessary to pass, while business was supposed to be transacted in foreign parts. With this method of preserving one of the unities, our ancestors appear to have been satisfied."

(32) — with a defeated joy,

*With one auspicious, and one dropping eye*] With joy baffled, and with one well-omen'd and smiling, and one clouded and weeping eye.

A similar idea is pointed out by Mr. Steevens in Wint. T.: "She had *one eye* declined for the loss of her husband; *another* elevated that the oracle was fulfilled."

(33) *bands of law*] Under every species of bond or solemn obligation. "A sealed compact, well ratified by law and heraldry." Sc. 1. Hor. "Limit this presumed liberty within the

*bonds* of discretion and government."—Heywood's *Apol. for Actors*, 1612.

(34) *gait*] Progress. From the A. S. verb *gae*. A *gate* for a path, passage, or street, is still, says Dr. Percy, current in the North. See M. N. Dr. V. 1. Thes.

(35) *Out of his subject*] Out of those subject to him.  
 " So nightly toils the *subject* of the land." Sc. 1. Marcell.  
 " The general *subject* to a well-wish'd king  
 " Quit their own part."

M. for M. II. 4. Ang. & III. 2. Lucio.

(36) ——— *The scope*

*Of these dilated articles allow*] The tenor of these articles, set out at large, authorizes.

The use of the plural verb with a nominative singular, so far from being offensive even to modern ears, seems under the present circumstances, viz. those of a plural genitive intervening, to improve the harmony of the versification, and to constitute an exception to the general rule.

At any rate our author would be fully justified by the loose practise of his age, which, even in prose, and where no member of a sentence was interposed between the nominative case and the verb, allowed plural verbs and nouns singular, and *vice versa*, to be united.

A similar example occurs\* in III. 2, *Player King*, where, indeed, it may be said, that this license was used for the convenience of the rhyme: but nothing is more fully understood, than that it was the practise of the learned of these times, of our translators both in prose and verse, and of our highest personages, as well as our greatest scholars and most polished writers, to join noun and verb without any regard to the singular or plural of either. In her translation of a classic it was done by the sovereign of that day: "The cleare *daies* followes the darck cloudes: the roughest *seas* insues the greatest calmes:" *Queen Elizabeth's Seneca*, given to Sir J. Harrington, 1597. *Nugæ Antiq.* 12mo. 1779, II. 308: and, when laying down rules for composition, we find in the works of her learned successor,

" And *birds* with all their heavenlie voces cleare  
 " *Dois* mak a sweit and heavinly harmony,  
 " And fragrant *flours* *dois* spring up lustely!"

*King James's reylis and cautelis of Scottis Poesie*, 1584.

And, whether it was understood or not, that, from the rude state of our language, the ear was then untuned and inattentive to niceties and the modulation of its periods, certainly this was not

\* " The violence of either grief or joy  
 " Their own enactures will themselves destroy."

an age, in which it is possible to refer such a practise to the want of a knowledge of the common rules of grammar.

Such then, from whatever cause arising, being the actual indifference to the application of this rule, even where the verb immediately follows the nominative case, and Shakespeare, as his ear guided, giving occasionally into a practise into which he had been led, and has been followed, by scholars and princes, this departure from rule, or, more properly, *such exceptions to it as the present*, whatever may be pretended by modern refinement, were then at least warranted; and in familiar dialogue may yet be admitted as judicious.

In this case, where, after a genitive plural preceded by a nominative singular, a plural verb, immediately following the genitive plural, forms the sentence, the ear does not only not feel this use of the verb as any way offensive, but, on the contrary, seems to call for it: the sound of the plural *s* misleads and occasions the ear to refer itself to the plural genitive, as if it were the legitimate nominative case: at the same time it is urged to this expedient for the purpose of avoiding an offensive accumulation and clashing of *ss*; as the plural genitive and verb singular, thus brought so near together invariably produce this consequence.

To the ear, therefore, it belongs altogether to decide; there can be no question of grammar: or, if such were raised, it ought to be in the plain and common case; as in the quotation from Queen Elizabeth, and the second instance from King James, where the verbs immediately follow the nominative cases; or where, as is frequent in Shakespeare, and is found in the Bible and our best writers of that day, only other members of sentences, not plural nouns, are interposed.

But Mr. Malone tells us here (and elsewhere, L. L. L.

“The *voice* of all the Gods

“*Make* Heav’n drowsy with the harmony.”

IV. 3, Biron.)

that it *should* be otherwise, and that it is Shakespeare that is in error; although he has there pointed out an instance (“The number of the names together *were* about an hundred and twenty.” Acts I. 15.), where there is no clashing of consonants. And this is also the use of Shakespeare, where another branch of a sentence is interposed between the plural genitive and verbs.

“The *venom* of such looks, we fairly hope,

“*Have* lost their quality.” H. V. Isab. V. 2.

And, where other branches of sentences are also interposed, closing with plural nouns in contact with the verb, (as in

“How oft the *sight* of *means*, to do ill deeds,

“*Make* ill deeds done.” K. John, IV. 2, K. John),

there seems additional reason to insist upon this exception.

Under these combinations then, this course must have been thought consistent with good taste and good writing; and, as is

conceived, is called for more particularly in poetry, where the music of numbers ought to make a part of the consideration: at that day the want of agreement between noun and verb, even where nothing was interposed, was not thought by scholars an indispensable rule of grammar, or barbarous or offensive even to the ear of courtiers; and this violation of it would frequently escape even their ear, though their eye might detect it.

The courtly Puttenham and the poet Daniel, each of them giving lessons on the subject of their art, afford such examples:

“*Three causes moves us to this figure.*” *Arte of English Poesie*, 1589, p. 149; and “*The distribution of giftes are universall, and all seasons hath them in some sort.*” Daniel’s *Apologie for Ryme*, 1603, in answer to Campion’s *Observations in the Arte of English Poesie*, 1602; and “*Superfluous humours destroyeth naturall hete.*” *Vulgaria Hormanni* 4to. 1530. Signat. I. 1.

Closing these instances with a reading of our author, which after the severest scrutiny has been approved as the true one by every critic, except Steevens, from Warburton to Ritson,

“*Masters of passion sways it to the mood,*” &c.

M. of V. IV. 1. Shylock,

we shall add, that this usage of a plural for the purpose of giving effect, is carried much further in *Macbeth*, where it is taken up from the general impression of the dialogue. The Doctor, speaking of Lady Macbeth, says, “*You see her eyes are open?*” *Gent.* “*Ay, but their sense are shut.*” V. 1. *Their* sense, i. e. the sense of her eyes, here carried along with that word (which is no more than a pronoun possessive, and wanting that termination of plural nouns that usually affects the ear) a plural image; and the loose grammar of the age allowed the annexation of a plural verb.

Mr. Malone, in the close of the first scene of the *Tempest*, where Ariel enters invisible, Reed’s edition, IV. 78, says, “*The plural noun, joined to a verb in the singular number, is to be met with in almost every page of the first folio.*” Such has been shewn to be the case in the pages of his contemporaries. A playwright, bound to copy the manners, has full warrant, without laying any particular ground for it, to use the familiar language of his time: and the poet, who must not neglect the flow and harmony of his numbers, is, for that reason, wherever it shall answer his purpose, called upon to employ it.

(37) *A little more than kin, and less than kind*] More than a common relation, having a confusedly accumulated title of relationship, you have less than benevolent, or less than even natural feeling: by a play upon this last word, *kind*, in its double use and double sense; its use as an adjective and importing *benevolent*, and its sense as a substantive and signifying *nature*: the sense in which he presently afterwards uses it adjectively;

“*Remorseless, treacherous, lecherous, kindless, villain!*” II. 2, *Hamlet*. where *kindless* means unnatural. And in this last

sense of *nature* it is used, associated with *kin*, in the tragedy of Gorboduc, 1561.

“Traitor to *kin* and *kind*, to sire and me.” IV. 1.

A similar idea more than once occurs again. Donalbain says,

“The near in blood, the nearer bloody.” Macb. II. 3. and

“Nearer in bloody thoughts and not in blood.”

Rich. III. Glost. II. 1.

Mr. Steevens has supplied several apt instances of the joint use of these ideas and words: “The nearer we are in *blood*, the further we must be from *love*; the greater the *kindred* is, the less the *kindness* must be.”—Mother Bombie, 1594, and in Gorboduc,

“In *kinde* a father, but not *kindelynesse*.”

“Traitor to *kinne* and *kinde*.”—Battle of Alcasar, 1594.

We have also, in his Venus and Adonis,

“O had thy mother borne as bad a minde,

“Shee had not brought forth thee, but died *unkind*.”

4to. 1594.

And Puttenham, in his Arte of Engl. Poesie, 4to. 1589, has

“Whose *kinne* were never *kinde*, nor never good.” p. 189.

See M. ado, &c. IV. 1. Claud.

(38) *I am too much i' the sun.*] By a quibble, as Dr. Farmer ingeniously has suggested, between *sun* and *son*, it must mean, it is conceived, “I have too much about me of the character of expectancy, at the same time that I am prematurely torn from my sorrows, and thrown into the broad glare of the sun and day: have too much of the son and successor and public staging, without possession of my rights, and without a due interval to assuage my grief.”

(39) *all that lives*] Such is the reading of the quartos and folio. That of 1632 gives *live*. *All* may be used for *every thing*: but see “*the scope, &c. allow*,” supra, p. 14.

(40) *Nor windy suspiration of forc'd breath,*]

“Thy eyes are dim'd with tears, thy cheeks are wan,

“Thy forehead troubled, and thy muttering lips

“Murmur sad words, abruptly broken off,

“By force of windy sighs thy spirit breathes,

“And all this sorrow riseth for thy son.”

Spanish Tragedy, A. IV.

This play is not always ridiculed: neither does it so deserve.

(41) *But I have that within, which passeth show;  
These, but the trappings and the suits of woe.*]



" — my grief lies all within ;  
 " And these external manners of lament  
 " Are merely shadows to the unseen grief,  
 " That swells with silence in the tortur'd soul." R. II.  
 MALONE.

(42) — with no less nobility of love,  
 Than that which dearest father bears his son,  
 Do I impart toward you.] With a degree no less high.

Not to be better explained than by reference, as Mr. Steevens observes, to the character of the Ghost's passion for the queen.

" To me, whose love was of that dignity."

*Impart* is dispense, hold out.

" *Impart*, I say ; give him twenty pieces."

Shak. Marmyon's Fine Companion.

(43) *No jocund health, that Denmark drinks to-day*] " A lively French traveller being asked what he had seen in Denmark, replied, ' Rien de singulier, sinon qu'on y chante tous les jours, *le roi boit* ;' alluding to the French mode of celebrating Twelfth-day." See De Brieux, *Origines de quelques coutumes*, p. 56. Heywood, in his *Philocothonista*, or *The Drunkard opened, dissected, and anatomized*, 1635, 4to. speaking of what he calls the vinosity of nations, says of the Danes, that " they have made a profession thereof from antiquity, and are the first upon record that brought their wassell-bowles and elbowe-deep healthes into this land."—Douce's *Illustrat.* 8vo. 1807. II. 219.

" The priest, in like manner, is to be excused, who, having taken his preparatives over evening, when all men cry (as the manner is) *The king drinketh*, chanting his masse the next morning, fell asleepe in his memento ; and when he awoke, added, with a loude voice, *The king drinketh*."—R. C.'s H. Stephens's *Apology for Herodotus*, fo. 1608. p. 189.

(44) *And the king's rouse the heaven shall bruit again*] *Bruit* is spread abroad. See *bruited*, Macb. V. 6. Macb.

Bailey in his dictionary derives the Fr. *carouser*, from *carausz*, Teut. i. e. " fill it all out : " and Minshieu, *carouse*, from *gar*, altogether, and *ausz*, out, Germ. : ut sit quasi exinanitio sive evaporatio poculi : the sense also in which it seems to be used by Greene. " Now time proffers the full cup ; and the devill take me, if I *carouse* it not." Orpharion, 4to. 1599, p. 25. Mr. Douce says, " Though the original word is lost, it remains in the German *rausch*. The Greeks, too, had their *καραις*, nimia ebrietas." *Illustr.* II. 205. From the following passage in Dekker's *Gul's Hornbook*, 1609, Mr. Steevens conceives the word *rouse* may be of Danish extraction : " Teach me, thou sovereigne skinker, how to take the German's upsy freeze, the Danish *rousa*, the Switzer's stoop of rhenish."

(45) ——— *too solid flesh would melt,*  
*Thaw, and resolve itself]* “To thaw or *resolve* that, which  
 is frozen. *regelo.*” Baret’s Alv. It has nearly the sense of *dis-*  
*solve*; that which *resolver* and *resolution*, or analysis in science,  
 yet retain. Our author has the same sentiment in II. H. IV.

“And the Continent,  
 “Weary of *solid* firmness, *melt* itself  
 “Into the sea.” III. 1. K. Hen.

This use of the word was very common. Mr. Todd instances  
 Bale’s Br. Chron. of Lord Cobham. “He commended his soul  
 into the hands of God; and so departed hence most cristenlye;  
 his body *resolved* into ashes.”

(46) *His cannon ’gainst self-slaughter]* *Cannon* is the reading  
 of all the old copies: and *cannon* and *canon* (*κανων*) *norma*, *re-*  
*gula*, appear to be the same word. Certainly no different origin  
 has distinctly been assigned them. On the contrary, in modern  
 French the word in each of its senses is written *canon*. Min-  
 shieu spells both *cannon*; and, speaking of the *piece of ord-*  
*nance*, says, “*Canna muralis* is a warlike engine to batter walls,  
 and so called because cast long after the manner of great reeds;  
 and the terms, applied to it as a *rule* or *line*, are so much in com-  
 mon to both, as in some degree to identify them. On Milton’s  
 candlelight visiting us,

“With its long *levell’d rule* of streaming light,”

Com. V. 340.

Dr. Hurd observes, that in Euripides a ray of the sun is called  
*ἡλίου κανων*; to which Mr. Warton adds, that in P. Lost, 543,  
 the sun is said to “*level* his evening rays.”

(47) *Hyperion to a satyr]* In this, as in almost every other  
 character, represented as a model of beauty.

Dr. Farmer says that Spenser uses this word with the same  
*error* in quantity. The fact is, not only did our old poets totally  
 disregard it, but the moderns also have in this instance made it  
 altogether subservient to their convenience. Shakespeare ac-  
 cents the same word, *Posthumus*, differently in the same play,  
*Cymbeline*: and Mr. Mitford says, “that Spenser has *Iōle*, *Py-*  
*lades*, *Caphæreus*, *Rœtëan*: *Gascoygne*, in his *Ultimum Vale*:

“Kind *Erato* and wanton *Thalja.*”

Turberville, in the *Ventrous Lover*, St. 1.

“If so *Leander* durst from *Abÿdon* to *Sest.*”

Lord Sterline in his *Third Hour*, St. 13, p. 50.

“Then *Pleiades*, *Arcturus*, *Orion*, all.” and, p. 87,

“Which carrying *Orion* safely on the shore.”

And in Sir P. Sidney’s *Astrophel and Stella* instances

“In cadence to the tunes, which *Amphyon*’s lyre did yield.”

Gray’s Works, 4to. 1816. I. 36.

Gray has accented Hyperion, as our author, and most of our poets modern and antient, in his Hymn to Ignorance (Ib. I. 163.) and in his Progress of Poetry.

"Hyperion's march and glittering shafts of War."  
Though Drummond of Hawthornden, Wand. Muses, (Mitford, Ib.) and an old playwright in Fuimus Troes. 1633. (Dodsley's Plays, VII. 500); and, in modern times, West in his Pindar, Ol. VIII. 22, p. 63. and Dr. Akenside in his Hymn to the Naiads, have done otherwise.

(48) *not beteem*] Deign to allow.

All the quartos, Mr. Steevens says, give *beteeme*. According to the mode of spelling in which the largest portion of the words of that day have been delivered down to us (and of which the pages of our author afford abundant evidence) *beteene* and *beteeme* may be taken as one and the same word.

As it is found in a contemporary translation, Arthur Golding's Ovid's Metam. the correspondent term in the original, as Mr. Steevens has observed, clearly leads us to the sense.

"Yet could he not *beteeme*

"The shape of anie other bird then egle for to seeme."  
4to. 1587, signat. R. 1, b. In edit. 1567, it is signat. R. III. 2, b. In 1593, R. III.

"Nullâ tamen alite verti

"*Dignatur*, nisi quæ possit sua fulmina ferre." X. 157.

And Milton, in his Animadversions upon the Remonstrant's defence against Smectymnuus, seems to use it in the same sense. "The gardener—though he could have well *beteemed* to have thanked him." Prose Works, I, 160. fo. Amsterdam. 1698. The word occurs in the Fairy Q. II. VIII. 19, and in M. N. Dr. I. 1. Hermia.

Some of the editors have at once relieved themselves from all trouble and difficulties; and, without scruple new modelling the line and displacing this word from the text, have substituted *permitted*,

"That he *permitted not* the winds of heaven."

While Theobald, with very slight variation and with nice adaptation of the letters, reads, "That he might not *let e'en* the winds of heav'n."

But, when an author's genuine text is ascertained *ex fide omnium codicum*, and no higher objection can be raised than that a word presents itself in an unaccustomed or unknown sense, it is the indispensable duty of an editor to retain it; that, thus continuing to invite further research, it may lead to the discovery of other instances of its use, and by their aid give facilities to critical science in deducing its etymology: which is as well a matter of general philological interest, as an act of justice to his author. An editor incurs no reproach by not being acquainted with every phrase or term that is become obsolete, and "time has thrown away;" but he should be care-

ful how he removes landmarks ; and just enough not to falsify his trust.

(49) ———— *appetite had grown*

*By what it fed on]* So Enobarb. of Cleopatra. Ant. & Cl. II. 2. ; and Pericles, speaking of the charms of his daughter's conversation. V. 1.

(50) *good even]* To a substitution of *morning* for *even*, made by Hanmer and Warburton, Dr. Johnson answered, that "between the first and eighth scene here a natural day must pass, and though much of it is already over, there is nothing that can determine. The king had held a council." And Mr. Tyrwhitt adds, that "good *even* or *den* was the usual salutation from noon, the moment that good morrow became improper. Rom. & Jul. II. 4, Nurse & Mercut. ; and that from the course of the incidents, precedent and subsequent, the day may here be well supposed to be turned of noon."

(51) *the funeral bak'd meats]* It was anciently the general custom to give an entertainment to mourners at a funeral. In distant counties this practice is continued among the yeomanry. See *The Tragique Historie of the Faire Valeria of London*, 1598 : "His corpes was with funerall pompe conveyed to the church, and there sollemnly enterred, nothing omitted which necessitie or custom could claime ; a sermon, a *banquet*, and like observations." Again, in the old romance of *Syr Degore*, bl. l. no date :

"A great *feaste* would he holde  
 "Upon his quenes mornynge day,  
 "That was buried in an abbay." COLLINS.

See Hayward's *Life of H. IV.* 4to. 1599, p. 135: "Then hee [King Richard II.] was conveyed to Langley Abby in Buckinghamshire,—and there obscurely interred,—without the charge of a *dinner* for celebrating the funeral." MALONE.

"This usage, certainly derived from the Roman *cœna feralis*, alluded to in Juv. V. 85. and in the XII. Tables, is not yet quite disused in our northern counties ; and is called an arval or arvil supper ; and the loaves, sometimes distributed amongst the poor, arval bread." Douce *Illustr.* II. 202, 3. See "Death's feast." V. 2.

"When the seconde husband was dede,  
 "The thyrd husbande dyde she wedde  
 "In full goodly araye—  
 "But as the devyll wolde,  
 "Or the pyes were colde," &c.

The boke of mayd Emlyn that had v husbandes & all kockoldes : she wold make theyr berdes\* whether they wold or no, and

\* "Mani for desire of promocion make their lordes berd. Multi ambitionis studio principi suo fucum faciunt." Hormanni *Vulgaria*, 4to. 1530, Signat. s. I, b. & Tyrwhitt's *Chauc.* note on v. 4094.

gyue them to were a praty hoode full of belles. 4to. Signat. B. II. without date. Imprynted by John Skot in saynt Pulkers parysshe.

(52) my *dearest foe*] Throughout Shakespeare and all the poets of his and a much later day, we find this epithet applied to that person or thing, which, for or against us, excites the liveliest and strongest interest. It is used variously, indefinitely and metaphorically to express the warmest feelings of the soul; its nearest, most intimate, home and heartfelt emotions: and here no doubt, though, as every where else, more directly interpreted signifying "veriest, extremest," must by consequence and figuratively import "bitterest, deadliest, most mortal." As extremes are said in a certain sense to approximate, and are in many respects alike or the same, so this word is made in a certain sense to carry with it an union of the fiercest opposites: it is made to signify the extremes of love and hatred.

But to suppose, with Mr. Tooke, (Divers. of Purl. II. 409.) that in all cases it must at that time have meant "injurious," as being derived from the Saxon verb *dere*, to hurt, is perfectly absurd. Dr. Johnson's derivation of the word, as used in this place, from the Latin *dirus*, is doubtless ridiculous enough: but Mr. Tooke has not produced a single instance of the use of it, i. e. of the adjective, in the sense upon which he insists; except, as he pretends, from our author. In the instance cited in this place by Mr. Steevens, in support of the extraordinary interpretation ("most consequential, important,") he has here and elsewhere put upon the word, "A ring, that I must use in *deere* employment." (Rom. & Jul. sc. last), although the word is spelt after the fashion of the Saxon verb, it is impossible to interpret it "injurious;" its meaning being most clearly, "anxious, deeply interesting." "*Deere* to me as are the ruddy drops that visit my sad heart." Jul. Cæs. II. 2. Bru. cannot admit of interpretation in any other sense than that in which Gray's Bard understood it.

"*Dear* as the ruddy drops, that warm my heart."

In Tr. & Cr. V. 3, Andromache says,

"Consort with me in loud and *deere* petition."

And in Hector's answer the word occurs thrice so spelt:

"Life every man holds *deere*; but the *deere* man"

"Holds honour far more precious, *deere*, than life."

And it is no less than impossible, in either of these instances, to put the sense of "injurious" upon this word. With his mind possessed by the Saxon verb, *to hurt*, Mr. Tooke seems altogether to have forgotten the existence of the epithet, which answers to the Latin word *charus*. In the same sense it is used by Puttenham: "The lacke of life is the *dearest* detriment of any other." Arte of Engl. Poesie, 4to. 1589, p. 182. See "*dearly*," IV. 3. King; As you, &c. I. 3, Celia; and L. L. L. II. 1, Boyet; and "*dear* guiltiness," Ib. V. 2, Princess. We

will add from Drayton's *Moses his birth*, 4to. 1630, B. I. that Sarah, about to expose her child, says, she has

" ——— her minde of misery compacted,  
" That must consent unto so *decre* a murther."

i. e. distressing or heart-rending.

(53) *In my mind's eye*]

" ——— himself behind

" Was left unseen, save to *the eye of mind*." Rape of Lucr.

" But it were with *thilke eyen of his minde*,

" With which men mowen see whan they ben blinde."

Chauc.

And in Davies's *Microcosmos*, 4to. 1605 :

" And through their closed eies their *mind's eye* peeps."

Telemachus lamenting the absence of Ulysses, is represented in like manner :

" 'Οσσομενος πατερ' ἐσθλον ἐνι φρεσιν." *Odys.* I. 115.

STEEVENS.

" Since I left you, mine *eye is in my mind*." *Sonn.* 113.

MALONE.

And, " with my mind's eye," we have in the preface to Melton's *Figure Caster*, " The purblind ignorant, that only see with their corporal, and not *intellectual eye*." 4to. 1620.

(54) *dead waste*] A quibble between *waist*, the middle of the body, and *waste*, vast or desolate; as one of the quartos reads. We have the very same thing in II. 2. " Then you live about her *waist*, or in the middle of her favours." *Hamlet*.

Mr. Malone aptly instances Marston's *Malecontent*, 1604.

" 'Tis now about the immodest *waist* of night."

And the Puritan, 1607 : " —ere the day be spent to the *girdle*."

(55) *Arm'd at all points*]

" ——— Behold then—Feare,

" *Arm'd at all peeces*, standeth there." Garvis Markham's *Sat. & Eleg. of Ariosto*, El. 2. 4to. 1611, p. 20.

(56) ——— *bestill'd*

*Almost to jelly with the act of fear,*] Dissolved by the action or effect of fear.

*Distilled*, the reading of the quartos, has been adopted by the modern editors : but the prefixing of the augmentative *be* to the radical word *still*, is a legitimate formation of an English verb ; and *bestilled* is the reading of the folios.

(57) *Did you not speak to it*] The drift of Hamlet's question must be taken from his soliloquy ; in which it appears, that he was full of distrust and evil prognostic.

(58) *the morning cock crew loud*] “The moment of the evanescence of spirits was supposed to be limited to the crowing of the cock. This belief is mentioned so early as by Prudentius, *Cathem. Hymn.* I. v. 40. But some of his commentators prove it to be of much higher antiquity.

“It is a most inimitable circumstance in Shakespeare, so to have managed this popular idea, as to make the Ghost, which has been so long obstinately silent, and of course must be dismissed by the morning, begin or rather prepare to speak, and to be interrupted, at the very critical time of the crowing of a cock.

“Another poet, according to custom, would have suffered his Ghost tamely to vanish, without contriving this start, which is like a start of guilt. To say nothing of the aggravation of the future suspense, occasioned by this preparation to speak, and to impart some mysterious secret. Less would have been expected, had nothing been promised.” T. WARTON,

(59) *wore his beaver up*] “In armour it signifies that part of the helmet which may be *lifted up*, to take breath the more freely.” Bullokar’s *Engl. Expositor*, 8vo. 1616. See I. H. IV. Vern. IV. 1. MALONE,

(60) *A sable silver’d*]

“And *sable curls*, all *silver’d* o’er with white.” Sonnet. 12. See Comus, v. 222. MALONE,

(61) *Let it be treble in your silence still*] Impose a threefold obligation of silence.

In making a high estimate of any thing, this seems to have been a favourite scale or measure with Shakespeare.

“This to do,” says Antonio in the *Tempest*, II. 1, “*trebles* you o’er:” i. e. makes thrice the man of you. This passage is illustrated by Mr. Steevens from Fletcher’s *Two Noble Kinsmen* “*Thirds* his own worth.” Dr. Farmer, in Reed’s edit. XVIII. p. 425, says, he has no doubt but that Shakespeare’s hand is to be seen in this play. In the *M. of V.* III. 2, Bassanio tells Portia

“So *thrice* fair lady stand I in a doubt,” and she in reply,  
“I would be *trebled* twenty times myself.”

And in *Pericles* IV. 1. Maripa, we have, “The Master calls, and *trebles* the confusion;” and in this play, V. 1. Laert.

“O *treble* woe

Fall ten times *treble* on that cursed head!”

And this tenfold triple computation we find in verses ascribed to Shakespeare by Allot in his *England’s Parnassus*. 12mo. 1608, p. 369.

“That time of yeere when the inamour’d sunne,  
“Clad in the richest roabes of living fires,  
“Courtied the Virgin signe, great Nature’s Nunne,  
“Which barraines earth of all that earth desires:



“ Even in the month that from Augustus woone  
 “ His sacred name, which unto heav’n aspires ;  
 “ And on the last of his ten-*trebled* dayes.”

And in Venus and Adonis,

“ For lovers say, the heart hath *treble* wrong  
 “ When it is bard the aydance of the tongue.”

(62) ————— as this temple waxes,  
*The inward service of the mind and soul*

*Grows wide withal.*] As the body increases in bulk, the duties calling forth the offices and energies of the mind increase equally. The term *temple*, which signified a place appropriated to acts of religion, is never but on grave occasions applied to the body : nor generally, but where it is described as the sacred receptacle or depository of the soul ; as in the Rape of Lucrece :

“ His *soul’s* fair *temple* is defaced.” And,  
 “ The outward shape,  
 “ The unpolluted *temple* of the *mind*.” Com. 460.

(63) *And now no soil, nor cautel, doth besmirch*

*The virtue of his will:*] And now no spot, nor mental reservation, tarnishes the sincerity and clear purity of his intentions. Mr. Malone quotes Minshieu.

“ *Cautel*, a crafty way to deceive.”

“ In him a plenitude of subtle matter,  
 “ Applied to *cautels*, all strange forms receives.”

Lover’s Complaint.

And Steevens : “ And their subtile *cautels* to amend the statute.” Greene’s Art of Coneycatching, Part II. 1592. *Amend* was the cant term for *evade*. See Coriol. IV. 1. Cor. ; and Jul. Cæs. II. 1. Bru.

*Besmirch* is besmear or sully. See IV. 5. Laert. ; & H. V. K. Hen. IV. 3. For *will* the folios give *feare* ; but *will*, the reading of the quartos, appears plainly from its recurrence in the next line, to be the true one : and *fear* must have been the error of the compositor, whose eye caught it from the end of the same line.

(64) *The chariest maid*] She who acts with due wariness, with the truest discretion, is dearest to herself, is &c.

“ Be *charie* of thy chastitie, which sutors seeke so shamefully.” Peter Colse’s Penelope’s Complaint, 4to. 1590. Signat. G. “ Sens by your meanes my life is become more deere unto me, I am muche more *charie* that it maye not be lost.” Nic. Udall’s Erasm. Apopthegm. 12mo. 1592, fo. 221, b. “ When a man hath a glasse of a brittle substance, and for the worth of great



price and value, he is very *chary* and heedfull thereof." Nich. Breton's Poste, &c. 4to. 1637. p. 2.

Mr. Steevens cites Greene's *Never too late*, 1616. "Love requires not chastity, but that her soldiers be *chary*." And, "She liveth chastly *enough*, that liveth *charily*." We have *chariness*, M. W. of Winds. II. 1, Mrs. Ford, and *unchary*, Tw. N. III. 4. Olivia, and "Diana too *chary* in her thoughts. Venus more *charie* of her face then her maidenhead." Greene's Orpharion, 4to. 1599, p. 38.

(65) *infants of the spring*] Herrick, in *The Primrose*, writes,

"Aske me why I send you here

"This sweet *Infanta* of the yeere?" 8vo. 1648, p. 243.

The last line of this elegant little song, claimed also by Carew in his poems, 8vo. 1670, p. 155, is given thus:

"This firstling of the *infant* year."

In Pericles we have,

"And leave her,

"The *infant* of your care." III 3. Pericl. and in L. L. L. I. 1. Bir.

"an envious sneaping frost,

"That bites the first-born *infants of the spring*."

(66) *And these few precepts in thy memory*

*Look thou character.*] Imprint.

"—— thy tables are within my brain

"Full *character'd* with lasting *memory*." Sonn. 122.

"Thou art the table wherein all my thoughts

"Are visibly *character'd* and engrav'd."

See Two G. of V. Julia, II. 7.

(67) *hoops of steel*] *Hooks* having been unwarrantably here substituted, and it having been said also by Malone, that *hoops* were never made of steel, Mr. Pye observes, "I believe hoops are at least as often made of steel as hearts are; or as foreheads are of brass." Comm. on Commentators, 8vo. 1807, p. 311.

(68) *dull thy palm*] By too general intercourse lose the nice and quick sense of feeling, which frequent handling extinguishes or deadens. "The hand of little employment hath the daintier sense." V. 1. Haml.

(69) *Are most select and generous, chief in that.*] Choice and liberal. *Generous* is high-minded. "The *generous* and gravest citizens." M. for M. IV. 6. Friar Pet.; and "The *generous* islanders." Othel. III. 2. Desd.

In this unquestionably corrupt passage we have adopted the reading of the modern editors. The quartos give this line:

“ As  
“ Or of a most select and generous, cheefe in that.”

(70) *To thine ownself be true,  
And it must follow, as the night the day,]* 'Tis part of Burnet's character of Villiers, second Duke of Buckingham, “that he was true to nothing, for he was not true to himself.” Hist. of his own Times, fo. I. 100. Shakespeare says,  
“ That followed it, as gentle *day*  
“ Doth follow night.” Sonn. 145.

(71) *Farewell; my blessing season this in thee]* i. e. give a relish to, quicken, it.

These golden precepts, suited indeed to the occasion, and the rank of the person that delivers them, very ill accord with the character he supports, and the measure of intellect allotted to him in almost every other part of this play; in which he appears to be, as Hamlet II. 2, III. 2, and III. 4, describes him, a “ tedious old fool,” “ a wretched rash fool,” “ a foolish prating knave.” At the same time, that in this view we insist upon his tiresome *expostulation* with the king and queen in II. 2, we must also observe that our author puts into his mouth, in his conversation with Reynaldo, II. 1, the very words of Shallow to Bardolph, “ Well said, and it is well said, &c.” II. H. IV. III. 2. See also the note at the end of the fragment of the play in II. 2. Haml.

(72) *The time invites you]*

“ I go, and it is done: the bell *invites* me.”

Macb. II. 1. Macb.

“ *The time inviting thee.*” Cymb. III. 4. Imog.

(73) *Tender yourself more dearly]* Tender was anciently used as much in the sense of *regard* or *respect*, as it was in that of *offer*. “ And because eche like thing *tendreth* his like.” Pref. to Drant's Horace, 4to. 1566.

Mr. Malone instances Lyly's *Maydes Metamorphosis*, 1601.

“ — if you account us for the same

“ That *tender* thee, and love Apollo's name.”

This word is presently used in another sense, that of *make* or *render*: “ You'll *tender* me a fool:” i. e. “ hold or esteem.” Johnson.

(74) *Roaming it thus]* Ranging so far, becoming so wildly excursive, and running into so many senses of the word, *tender*.

Of *roam* our dictionary makers can give no account. Dr. Johnson pilgrimages to Rome for the etymology of it. It may, however, be of the same root with *room*; which Mr. Tooke says,

in his *Divers. of Purl.* II. 260, is derived from, and is the past participle of, a Saxon verb, signifying *dilatate, amplificare, extendere*; and imports space or extent, as *dilatatum*, extended. To *roam*, then, may be to extend, spread about, expatiate. Puttenham, in his *Arte of Eng. Poesie*, 4to. 1589, p. 171, in the third person writes it "*romes*," and, p. 229, *romer*. See Chaucer. The quartos read "*wrong it thus*."

(75) *Do not believe his vows, for they are brokers*] *Bawds or pimps.* Gloss. to Gawin Douglass's *Virgil*.

"This *bawd*, this *broker*," &c. K. John.

"Know, vows are ever *brokers* to defiling." *Lover's Com.*  
MALONE.

Procurers. See *All's Well*, &c. III. 5. Widow.

(76) *Breathing like sanctified and pious bonds*] Like the protestations of solemn contracts entered into with all the formalities and ceremonies of religion. Adam tells Orlando, in *As you, &c.*

"Thy virtues, gentle master,  
"Are *sanctified and holy* traitors to you." II. 3. Adam.

(77) *an eager air*] Sharp, *aigre*, Fr.

"And curd, like *eager* droppings, into milk." Sc. 5.  
MALONE.

(78) *held his wont to walk*] "*Obsoletus, unwonte*." *Ortus vocabulor*, 4to. 1514. The *noun* as well as the participle has been transmitted to us; and it appears that in early times the verb was in more popular use also.

"No wonder though she be astoned,  
"She never was to non swiche gēstēs woned."  
Chauc. 8vo. *Tyrwh.* II. 15.

(79) *The king doth wake to-night, and takes his rouse,  
Keeps wassels, and the swaggering up-spring reels;  
And, as he drains his draughts of Rhenish down,  
The kettle-drum and trumpet thus bray out  
The triumph of his pledge*] *Upspring*, associated with "*swaggering*," may have the familiar sense of "*upstart*," assigned to it by Dr. Johnson: but Mr. Steevens having shewn, from Chapman's *Alphonsus*, that *upspring* was a German dance (at least a figure in their dances)

"We Germans have no changes in our dances;

"An almain and an upspring, that is all,"

the term seems, like *upsy freeze*, to be connected with the musical accompaniments and riotous gesticulations of a northern or German debauch.

The language of Lodge's *Wit's Miserie*, 4to. 1596, p. 20,

seems to countenance this idea: "Dance, leap, sing, drink, *upsefrize*."

"For *Upsefreese* he drunke from four to nine,  
 "So as each sense was steeped well in wine:  
 "Yet still he kept his *rouse*, till hé in fine  
 "Grew extreame sicke with hugging Bacchus' shrine."

A new Spring shadowed in sundrie pithie Poems by Musophilus, 4to. 1619, signat. l. b. where *Upsefreese* is the name given to the Frier.

Of *rouse*, noticed before, I. 2, King, and Rhenish wine, each of which are also mentioned here, we may further instance;

"Sparring out his legges, yea and distending all his entralls, like a bladder, for the grand *carowse*." Tho. Thompson's Diet for a Drunkard. Sermon, 4to. 1612, p. 63.

"They found that Helicon still had  
 "That virtue it did anciently retaine,  
 "When Orpheus, Linus, and th' Ascrean swaine,  
 "Tooke lusty *rowes*, which hath made their rimes  
 "To last," &c. Drayton's Muses Elysium. Nymphall III. 4to. 1630, p. 25.

What was the royal practise in Denmark near the time at which this play was written, may be seen in Howell's Letters:

"I made a Latin speech to the King of Denmark" (Christian IV. who acceded in 1588, and died 1649, uncle of Anne, Queen of King James), "on the embassy of my Lord of Leicester, who attended him at Rheynsburg, in Holsteinland. The King feasted my Lord once, and it lasted from eleven of the clock till towards the evening; *during which time the King began thirty-five healths*; the first to the Emperor, the second to his Nephew of England; and so went over all the kings and queens of Christendom, but he never remembered the Prince Palsgrave's health, or his Niece's, all the while. The King was *taken away at last in his chair*, but my Lord of Leicester bore up stoutly all the while; so that when there came two of the king's guard to take him by the arms, as he was going down the stairs, my lord shook them off, and went alone. The next morning I went to court for some dispatches; but the king was gone a hunting at break of day; but going to some other of his officers, their servants told me, without any appearance of shame, that their masters were drunk over-night; and so it would be late before they would rise." Hamburgh, October, 1632, 8vo. 1726. Sect. VI. 2, p. 236.

Again, in Dr. Muffett's Health's Improvement, republished, as he says, when almost forgotten, by Dr. Bennet, 4to. 1655.

"Switrigalus, Duke of Lituania, never sat fewer than six hours at dinner, and as many at supper; from whom I think the custome of long sitting was derived to Denmark: for there, I remember, I sat with Frederick King of Denmark, and that most honourable Peregrine, Lord Willoughby of Eresby (when

he carried the order of the garter) seven or eight hours together at one meal." p. 294.

"Thou dost out *drink the youth of Norway* at  
 "Their marriage feasts—out quarrell  
 "One that rides post and is stopp'd by a cart."

Cotgrave's Treasury, 12mo. 1655, p. 181.

In a collection of characters, entitled "Looke to it, for Ile stab ye," without date, we have

"You that will drink *Keynaldo* unto deth,  
 "The Dane that would *carowse* out of his boote."

Whether from a quotation in Roger Ascham's Letters, with which Mr. Reed furnishes us, we may conjecture what the liquor was that was used so profusely on these occasions, we know not; but he tells us, that "The Emperor of Germany, who had his head in the glass five times as long as any of us, never drank less than a good quart at once of *Rhenish wine*." Mr. Ritson also instances,

"He tooke his rouse with stoopes of *Rhennish wine*."

Marlowe's Tragical Historie of Doctor Faustus.

And to the visit in this country of the same monarch, of whom Howell spoke in his letters, Mr. Reed also refers the introduction of drunkenness (he might say that at least) into the court of James I. "From the day the Danish king came, untill this hour, I have been well nigh overwhelmed with *carousal* and sports of all kinds. The sports began each day in such manner and such sorte, as well nigh persuaded me of Mahomet's paradise. We had women, and indeed wine too, of such plenty as woud have astonish'd each sober beholder. I think the Dane hath strangely wrought on our good English nobles; for those, whom I never coud get to taste good liquor, now follow the fashion and wallow in beastly delights. The ladies abandon their sobriety, and are seen to roll about in intoxication. I do often say (but not aloud) that the Danes have again conquered the Britains; for I see no man, or woman either, that can now command himself or herself." Sir John Harington to Mr. Secretary Barlow, 1606. *Nugæ Antiq.* 12mo. 1779. II. 26.

*Wassail* is a jovial feast. See *L. L. L. V. 2. Bir. & Macb. I. 7.* Lady M. *Drains*, is draws off in gullies. The use of *kettle-drums* at their wassails is noticed in Cleveland's *Fuscara*.

"Tuning his *draughts* with drowsy hums,  
 "As Danes *carouse* by *kettle-drums*." 8vo. 1682, p. 3.

*Bray*, is harshly sound out. See "*braying trumpets*." K. John, III. 1. Blanch. "The *triumph* of his pledge," may be the victory consequent upon the acceptance of the challenge to this "heavy-headed revel," or may be only its pageant and scenic display.

(80) ——— *The dram of ill*

*Doth all the noble substance often dout,  
To his own scandal.]*

In this, the conclusion of the passage in brackets, taken from the quartos, there is doubtless much corruption: in those the two readings are *ease* and *eale*: the modern editors, interpreting *eale*, ill or evil, substitute the word *base*. Of *a*, they consider as a misprint for *often*; and *doubt*, as nothing more than another way of spelling *dout*, or extinguish, as we find it in H. V. Dauph. IV. 2; and IV. 7. Laert. And, as appears, they have shewn great skill in the conduct of the business. “To *his* own scandal,” is to *its* own; i. e. working its own reproach; and such personifications, or changing either of these pronouns *ad libitum*, were frequent in Shakespeare and his contemporaries. We have the use of the personal pronoun for the neutral, in III. 1. Haml. “Honesty translate beauty into *his* likeness:” where Mr. Steevens produces a marked instance of it from the Fairy Queen.

“Then forth *it* break; and with *his* furious blast

“Confounds both land and seas, and skies doth overcast.”

B. III. c. 9.

The sentiment above is also employed, as Mr. Malone observes, to point out the leading defect in Hotspur's character:

“—— oftentimes it doth present harsh rage,

“Defect of manners, want of government,

“Pride, haughtiness, opinion, and disdain:

“The *least of which*, haunting a nobleman,

“Loseth men's hearts, and leaves behind *a stain*

“Upon the beauty of all parts besides,

“Beguiling them of commendation.” I. H. IV. Wor. III. 1.

(81) *Be thou a spirit of health, or goblin damn'd, &c.]*

“Art thou a god, a man, or else a ghost?

“Com'st thou from heaven, where bliss and solace dwell?

“Or from the airie cold-engendering coast?

“Or from the darksome dungeon-hold of hell?”

Acolastus, 1600.

The first known edition of this play is in 1604.

See also *William and the Werwolf*, MS. King's College Libr. Cambridge:

“Whether thou be a gode gost in goddis name that speakest,

“Or any foul fiend fourmed in this wise,

“And if we schul of the hent harme or gode.” p. 36. and

“What soever thou art y' thus dost com,

“Ghoost, hagge, or fende of hell,

“I the comaunde by him that lyves

“Thy name and case to tell.” B. Googe, Egl. IV.

STEEVENS.

(82) *airs from heaven,*] Gentle gales with health or healing  
on their wings.

"Then her ambrosian mantle she assum'd,  
"With rich and odoriferous ayres perfum'd."

Chapman's Homer's Hymn to Venus, fo. p. 98.

"He breatheth in her face—she feedeth on the steame,  
"And calls it heavenly moisture, *aire* of grace."

Ven. & Adonis, 4to. 1594.

(83) *such a questionable shape*] So doubtful, that I will at least make inquiry to obtain a solution, is a plain and obvious sense: but our author, even in his gravest passages, and in the very crisis of his heroes' fate, is accustomed to make them play upon words; and as he has (*As you, &c.* III. 1. Ros.) used the adjective "unquestionable" in the sense of "averse to parley," the commentators are agreed, that it must here, where it is connected with "speak," mean "provoking parley:" following Theobald's application of the verb.

"Live you, or are you ought

"That man may *question*." Macb. III. 1. Macb.

And he had said before, Sc. 2.

"If it assume my noble father's *person*,

"I'll *speak* to it."

(84) *Let me not burst in ignorance*] In that swelling agony of suspense, that struggle and convulsion of mind, which impelled him fearfully to break silence; as the equally perturbed spirit broke its confine or cements.

(85) *In complete steel*] From Olaus Wormius, c. 4, Mr. Steevens shews, it was the custom to bury the Danish kings, as it was their heroes in ancient times, with their armour and other warlike accoutrements. This accentuation of the word *complete* occurs frequently in our author and his contemporaries. See M. for M. l. 4. Duke.

(86) *Making—we fools of nature*] Similar licenses in using the nominative for the accusative, and vice versa, as *him* for *he*, and *she* for *her*, and *ye* for *you*, occur throughout our author. Offending the rule of grammar, the present instance, it must be admitted, without adverting to the niceness and curiosity of modern times, offends also the ear. It must at the same time be allowed, that considering the unsettled state of the orthography of that day, a loose practise, of which there are to be found examples in the most elegant and learned writers, cannot justly be charged upon Shakespeare as vulgar and ignorant. In the comic and burlesque style, Dr. Lowth says, this license may perhaps be allowed. Gramm. 1783. p. 32, 3: yet in some of the instances to which he excepts, so far from being offensive, it recommends itself to the ear, and even appears necessary to

effect: and those instances would be considered as much less exceptionable than the use of *himself* as a nominative case, were not the ear by custom familiarized to it.

But, after all, we are writing upon the pages of Shakespeare: and in speeches of any length, Shakespeare, careless of rule and rapid in conception, pours along in his flow of thought with perfect indifference to the grammatical connexion of his sentences, so that his ideas cohere; often changes the person; and possessed altogether with his subject, and with the image he has conceived kept as full before the reader's mind as his own, while placed by his feelings in the middle of one sentence, he is found by his reader in the beginning of another.

(87) *I do not set my life at a pin's fee*] At the worth of investiture into lands holden of a superior lord, to no greater an amount. In his Com. on the Commentators Mr. Pye says, "Gold and *fee* are the old terms for money and *land*. See the Pepys Collections, or Percy's Reliques, *passim*." 8vo. 1807, p. 316. In Newton's Lemnie's Touchst. of Complexions, we have

"Nor house, nor land, nor gold, nor fee."

12mo 1581. p. 2. b.

And the same idea we find in M. for M.

"*Life* I'd throw down as frankly as a *pin*." III. 1. Isab.

(88) *beetles o'er his base*] Projects darkly. Mr. Steevens cites Sidney's Arcadia, B. I. "Hills lifted up their *beetle* brows, as if they would overlooke pleasantnesse of their under prospect."

(89) *deprive your sovereignty of reason*] "Dispossess, displace, dethrone *the* sovereignty of *your* reason; the princely power of reason, seated in your mind." So that he throws his image forcibly before his reader, Shakespeare leaves it to him to arrange more than his pronouns and articles, and grammatically thread his meaning. "Nobility of love," Haml. I. 2. King, is a similar phraseology.

(90) *The very place puts toys of desperation,  
Without more motive, into every brain,  
That looks so many fathoms to the sea,  
And hears it roar beneath.*] Of itself unaided, and without other or further suggestion, raises horrible and desperate conceits in the mind. The whole of this passage from the quartos, as well as the preceding lines,

"Tempt to the dreadful summit of the cliff,

"That beetles o'er his base into the sea,"

shew the strong impression which this scenery had made upon our author's mind. It is Dover Cliff again; or the same image, recalling that picture to our minds.



(91) *As hardy as the Nemean lion's nerve*] Pindar's Nemean Odes are still called Νεμεια, not Νηπεια. Pye's Comm. on Comment. 1807. p. 313.

(92) *confin'd to fast in fires*] Mr. Smith cites Urry's Chauc. Parson's Tale, p. 193. "And moreover the misese of hell, shall be in defaute of mete and drinke." And Mr. Steevens Nash's Pierce Penniless his Supplication to the Devil, 1595, "Whether it be a place of horror, stench and darkness, where men see meat, but can get none, and are ever thirsty." And The Wyll of the Devyll, bl. l. no date:

"Thou shalt lye in frost and fire  
"With sicknesse and hunger;" &c.

(93) *Are burnt and purg'd away*] Gawin Douglas really changes the Platonic hell into the "punytion of saulis in purgatory:" and it is observable, that when the Ghost informs Hamlet of his doom there, the expression is very similar to the Bishop's. I will give you his version as concisely as I can: "It is a nedeful thyng to suffer panis and torment;—Sum in the wyndis, sum under the watter, and in the fire uthir sum: thus the mony vices—

"Contrakkit in the corporis be done away  
"And purgit."——Sixte Booke of Eneados, fol. p. 191.  
FARMER.

These last, "contracted, purged and done away," are the very words of our Liturgy, in the commendatory prayer for a sick person at the point of departure, in the office for the visitation of the sick. WHALEY.

(94) *Make thy two eyes, like stars, start from their spheres*]

"How have mine eyes out of their spheres been fitted,  
"In the distraction of this madding fever!" Sonn. 108.  
MALONE.

(95) ——— *this eternal blazon must not be  
To ears of flesh and blood*] Such promulgation of the mysteries of eternity must not be made to beings of a day. The term *eternal* is used with much license by our author. See "eternal cell," V. 2. Fortinbr.

(96) *As meditation, or the thoughts of love*] As the course and process of thought generally, or the ardent emotions and rapid flights of love. We have "I'll make him fly swifter than meditation," in the prologue to Wily Beguiled. It was not improbably, therefore, a common saying.

(97) *That rots itself in ease on Lethe wharf*] "In indolence and sluggishness, by its torpid habits contributes to that morbid

state of its juices, which may figuratively be denominated rottenness." We have the phrase again in *Ant. & Cl.*

"lacking the varying tide,  
"To rot itself with motion." I. 4. *Cæsar*.

The quartos read *rootes*.

(98) *that adulterate beast*] The use of this word here instead of *adulterous*, is made with his accustomed license, as it is in *Rich. III. Marg. IV. 2.* "Th' adulterate Hastings."

(99) *sate itself in a celestial bed, and prey on garbage*] Will, after appetite fully satisfied in the best way, and with every requisite of true enjoyment, prey on garbage.

Mr. Todd aptly instances a fragment of Euripides, *Antiope*, v. 86, edit. Barnes :

"Κορος δε παντων, και γαρ εκ καλλιονων  
"Λεκτροις εν αισχροις ειδον εκπεπληγμενης.  
"Δαιτος δε πληρωθεις τις, ασμενος παλιν  
"Φαυλη διαιτη προσβαλων ησθη σιομα."

For *sate* the quartos read *sort*.

(100) *juice of cursed hebenon*] From Marlowe's *Jew of Malta*, 1633, Mr. Steevens quotes

"the blood of Hydra; Lerna's bane,  
"The juice of *hebon*, and Cocytus' breath."

*Hebenon* is doubtless nothing more than an amplification of *hebon*, as most probably *hebon* is a liquid poetical modification of *henbane*. Dr. Grey tells us, the most common kind (*hyoscyamus niger*) is certainly *narcotick*, and perhaps, if taken in a considerable quantity, might prove poisonous. Galen calls it cold in the third degree: by which in this, as well as *opium*, he seems not to mean an actual coldness, but the power it has of benumbing the faculties. Dioscorides ascribes to it the property of producing madness (*υοσχυαμος μανιωδης*). These qualities have been confirmed by several cases related in modern observations. In Wepfer we have a good account of the various effects of this root upon most of the members of a convent in Germany, who eat of it for supper by mistake, mixed with succory;—heat in the throat, giddiness, dimness of sight, and delirium. *Cicut. Aquatic. c. xviii.*

But, that it should, when administered as Shakespeare describes, produce the consequences which he states, must, it is presumed, be taken altogether as a poetical license. See "the insane root." *Macb. I. 3. Banquo.*

(101) *Unhousel'd, disappointed, unanel'd*] Without the sacrament administered; and unprepared, unfitted; and without extreme unction received. "To *housel*, to minister the communion

to one that lieth on his deathbed." Bullokar and Cockeram. Todd's Dict. "*Howselyn*. Communico." Promptuar. parvulor." "Communico, to make comune or *howsell*." Ortus Vocabulor. 4to. 1514. "In *howsell* and receiving the sacrament, Synaxi.\*" Sir Tho. Chaloner's Erasmus's Praise of Folie. 4to. 1549. p. 73, b. "The consecracyon that was whan he dyd consecrate and make (of breed and wyne) his own holy body and sacred blode, and therwith dyd commune and *howsell* his apostles." Rich. Whitforde's werke for housholders. 4to. 1530. Signat. G. II. "He is departed without shryfte and *housyll*. Sine sacrorum præsidio aut viatico." Vulgaria Hormanni. 4to. 1530. Signat. Z. v, b. "Shrive thee only for the doute of Jesu Crist and the hele of thy soule—and certes ones a yere at the lest way it is lawfull to be *houseled*; for sothely ones a yere all thinges in the erthe renovelen." Persone's Tale, Tyrwh. Chauc. 8vo. 1775. III. 268.

In the sense of not equipped or fitted out, as applied to any expedition or enterprise, *disappointed* in early times was in use, as, in the opposite sense, *appoint* now is: and here Mr. Steevens instances

"Therefore your best *appointment* make with speed."

M. for M. III. 1. Isab.

We have it much in the sense of the text in Arth. Golding's Iul. Solinus's Polyhist. "Whatsoever is hurtful is *disappointed* by the touching heereof (ebonye). Quicquid maleficum fuerit, tactu ejus *averti*." 4to. 1587. Signat. E. e, 11, b. "I am *dyspoynted* of an hors. *Defraudor* equo." Vulgaria Hormanni. Signat. C. 11.

In the advertisement to his notes Mr. St. Weston quotes Sophocles: "*Ἀμοιβῶν, ἀχλεπιστῶν, ἀνοσίων*." Antig. v. 1071: and adds, "*Ἀμοιβῶν*, *disappointed* or unprovided, unportioned, unprepared with sacrifices for the infernal gods: *ἀνοσίων*, *unhouseled*, without the sacrament or holy rites: *ἀχλεπιστῶν*, *unaneled*, without the holy oil or the honours of burial."

As to the last term, *unaneled*, we find in Giles Fletcher's Russe Commonwealth, 12mo. 1591. fo. 98. "They (the Russe church) hold three sacramentes of baptisme, the Lord's supper, and the last *annoiling* or unction." Mr. Brand says, "The Anglo-Saxon noun-substantives *husel* (the Eucharist) and *ele* (oil) are plainly the root of these compound adjectives: for the meaning of the affix *an* to the last, I quote Spelman's gloss in loco: *Quin et dictionibus an adjungitur, siquidem vel majoris notationis gratia, vel ad singulare aliquid vel unicum demonstrandum*:" and he cites Fabian's Chronicle (Pynson, 1516), "This interdiccion was not so strayght: for there were dyverse placys in Englonde, which were occupied with dyvyne servyce by lycense purchased, also chyldren were chrystened through all the lande, and men *houselyd* and *anelyd*." And Mr. Steevens, from the

\* Synaxis, *συναγω*, a gathering together, the holy communion or sacrament.

Textus Roffensis, instances, "All priestly functions of *houceling* and *weyking*." The letter v, he says, is a misprint. And Mr. Tyrwhitt cites *Morte d'Arthur*, p. III. c. 175. "So when he was *houseled* and *aneled*, and had all that a Christian man ought to have."

(102) *pale his uneffectual fire*] Make dim: shew less distinctly a flame that never shot a beam to any efficient purpose.

(103) *from the table of my memory*] Tables were books, which it was fashionable to carry for the purpose of minuting any thing that occurred. Mr. Steevens instances the Induction to the *Malecontent*, 1604. "I tell you I am one that hath seen this play often, and give them intelligence for their action: I have most of the jests of it here in my *table-book*." In Antonio's *Revenge*, Balurdo draws out his writing tables and writes,

"Retort and obtuse, good words, very good words."

And Dr. Farmer, "He will ever sit where he may be scene best, and in the midst of the sermon pulles out his *tables* in haste, as if he feared to loose that note." Hall's *Character of the Hypocrite*.

And see II. H. IV. Archb. IV. 1.

(104) *Now to my word*] A soldier upon duty must bear in memory the word; and with this idea the play opens. Mr. Steevens instances, in the *Devil's Charter*, 1607,

"Now to my *watch-word*;" adding, that at this time it was, "Adieu, adieu! remember me!"

(105) *Hillo, ho, ho, boy*] From the Fr. "*Ty a hillaut*." *Venerie de Jacques Foilleux*, 1633, p. 12. STEEVENS.  
See "*Holla*," As you, &c. III. 2. Celia.

(106) *come, bird, come*] This is the call which falconers use to their hawk in the air, when they would have him come down to them. HANMER.

"Yet ere I iournie, Ile go see the kyte:

"Come, come bird, come: pox on you, can you mute?"

Tyro's *Roaring Megge*, 1598. STEEVENS.

(107) *Yes, by St. Patrick*] That the whole northern world in early times drew their learning, as is said, from Ireland, may account, indeed, for St. Patrick being known in Denmark: but this will not very satisfactorily account for his name having become a familiar oath with a prince of Denmark. As Shakespeare gave the living manners, customs, and habits of thinking, of his own country, to those of all ages and countries that he

introduced upon the stage, he would little hesitate to make any stranger invoke the name of a saint familiar and popular in his own.

(108) *true-penny*] This word, as well as some of Hamlet's former exclamations, we find in *The Malcontent*, 1604:

"Illo, ho, ho, ho; art thou there old *True-penny*?"

STEEVENS.

This conduct of Hamlet at such a moment has been thought by some to have been unwarrantable, far too trifling and ludicrous, and ill corresponding with nature or the decorum of dramatic character. To us, on the contrary, it seems to be a very natural process, that a mind, labouring under the impression of the importance of an awful secret in so awful a manner disclosed, of the "bloody instructions" accompanying it, and the necessity of preventing any part of the transaction from transpiring, should, upon the first opportunity given him to reflect, use a forced gaiety, and assume an air of levity and carriage most opposite and foreign to his real feeling, for the purpose of inducing a belief in others, that nothing of deep interest or much more than ordinary concern had occurred.

Secresy was indispensably necessary to the success of his purposes: and there is scarce any thing more remarkable in the conduct of this play than the eagerness and repetition with which the Ghost enforces this necessity, and the obligation of such an oath. An assumed air of gaiety and hilarity was, by its tendency to quiet suspicion, the best course to attain this end.

(109) *Swear by my sword*] Mr. Garrick produced me a passage, I think, in *Brantome*, from which it appeared that it was common to swear upon the sword, that is, upon the cross, which the old swords always had upon the hilt. JOHNSON.

"In the *Passus Primus* of *Pierce Plowman*,

'David in his daies dubbed knightes,

'And did them *swere on her sword* to serve truth ever.'

"And in *Hieronimo*, the common butt of our author, and the wits of the time, says Lorenzo to Pedringano:

'Swear on this *cross*, that what thou say'st is true;

'But if I prove thee perjur'd and unjust,

'This very *sword*, whereon thou took'st thine oath,

'Shall be a worker of thy tragedy.'" FARMER.

"Warwick kissed the *cross* of King Edward's sword, as it were a vow to his promise." Holinsh. p. 664.

Again, p. 1038, "Warwick drew out his sword, which other of the honourable and worshipful that were then present likewise did, when he commanded that each one should kiss other's sword, according to an ancient custom amongst men of war in

time of great danger; and herewith they made a solemn vow," &c.

Again, in Decker's comedy of *Old Fortunatus*, 1600:

"He has sworn to me on the *cross* of his pure Toledo."

Again, in his *Satiromastix*: "By the *cross* of this sword and dagger, captain, you shall take it."

In the soliloquy of Roland addressed to his sword, the *cross* on it is not forgotten: "—— capulo eburneo candidissime, cruce aurea splendidissime," &c. Turpini Hist. de Gestis Caroli Mag. cap. 22.

Again, in the Sloanian MSS. Brit. Museum, No. 2530. xxvi. D., the oath taken by a *master of defence* when his degree was conferred on him is preserved, and runs as follows: "First you shall sweare (so help you God and halidome, and by all the christendome which God gave you at the fount-stone, and by the *crosse* of this sword which doth represent unto you the *crosse* which our Saviour suffered his most payneful deathe upon,) that you shall upholde, maynteyne, and kepe to your power all soch articles as shall be heare declared unto you, and receve in the presence of me your maister, and these the rest of the maisters my brethren heare with me at this tyme." STEEVENS.

Spenser observes that the Irish in his time used commonly to swear by their sword. See his *View of the State of Ireland*, written in 1596. This custom, indeed, is of the highest antiquity; having prevailed, as we learn from Lucian, among the Scythians. MALONE.

Warburton refers to Bartholinus de contemptu mortis apud Danos. And Mr. Douce, in the *Wint. T.* II. 3, *Leontes*, cites the *Penance of Arthur*, Sig. S. 2. "And therewith King Marke yielded him unto Sir Gaheris, and then he kneeled downe and made his oath *upon the crosse of the sword*."

(110) *Here, as before, never, so help you, mercy—That, &c.*] The grammar of this passage is defective, and its construction embarrassed.

[Swear] here, as before, never—that you never shall—by pronouncing some doubtful phrase, or the like, [do ought] to mark or denote, &c. We have a similar instance in the *Tempest*.

"There is no soul—

"No, not so much perdition as a hair

"Betide." I. 2, *Prospero*.

*Mercy*, is he, who dispenses mercy.

(111) *Rest, rest, perturbed spirit*] This word, which we have again in *Cymbeline*, III. 4, Mr. Malone says, is used by Holinshead, and quotes Bacon's *Essay on Superstition*: "Therefore atheism did never *perturb* states." Mr. Steevens observes, the skill displayed in Shakespeare's management of his *Ghost*, is too considerable to be overlooked. He has rivetted our attention to it by a succession of forcible circumstances:—by the previous

report of the terrified centinels,—by the solemnity of the hour at which the phantom walks,—by its martial stride and discriminating armour, visible only *per incertam lunam*, by the glimpses of the moon,—by its long taciturnity,—by its preparation to speak, when interrupted by the morning cock,—by its mysterious reserve throughout its first scene with Hamlet,—by his resolute departure with it, and the subsequent anxiety of his attendants,—by its conducting him to a solitary angle of the platform,—by its voice from beneath the earth,—and by its unexpected burst on us in the closet.

Hamlet's late interview with the spectre, must in particular be regarded as a stroke of dramatic artifice. The phantom might have told his story in the presence of the Officers and Horatio, and yet have rendered itself as inaudible to them, as afterwards to the Queen. But suspense was our poet's object; and never was it more effectually created, than in the present instance. Six times has the royal semblance appeared, but till now has been withheld from speaking.

## ACT II.

(1) *Marry, well said: very well said*] By this frivolity of manner and very phrase, Shallow characterises himself in II. H. IV. “It is *well said*, Sir, and it is *well said* indeed too.” III. 2.

(2) *Danskers*] In Warner's *Albion's England* *Danske* is the ancient name of England. STEEVENS.

“Let us but look into the Giant's age,  
“*Danske* Corioneus, English Albion.” Life and death of Sir J. Oldcastle, 4to. 1601. Signat. C. 2.

(3) *Your party in converse—man and country*] This “filed phrase” or curiosity of language, as well as his method and tiresome deduction, is as much a part of the folly of this antiquated and prosing courtier, as the higher colouring of the same absurdity is of the court waterfly, Osric. *Breathe of*, is slightly touch, glance at.

(4) *With windlances, and with assays of bias*] By engines and artifices, by trials and tricks of circumvention. “*Assaying*, from *essayer*, Fr. A proving before. *Prætentans*.” Baret's *Alvearic*.

(5) *in yourself*] The temptations *you* feel, suspect in him,  
“For by the image of my cause, I see  
“The portraiture of his.” V. 2.

"I weigh'd my friend's affection with my own."

Timon. C.

But it seems to be no more than "*of or by yourself*" and as if the word *in* had been altogether omitted. He was at first to discover Laertes' inclinations by enquiry from others; and now to find them out by personal observation.

(6) *Ungarter'd, and down-gyved to his ancle*] *Down-gyved* means, hanging down like the loose cincture which confines the fetters round the ancles. STEEVENS.

(7) *quoted him*] Noted.

"Yea, the illiterate—

"Will *quote* my loathed trespass in my looks."

Rape of Lucr.

"To *quote*, mark, or note, à *quotus*. Numeris enim scribentes sententias suas *notant* et distinguunt." Minshieu. "Quoter. To *quote* or *marke* in the margent; to note by the way." Cotgrave, 1611. MALONE.

It is the modern use of the word in the weekly reports or return of the price of grain.

(8) — it is as proper to our age

To cast beyond ourselves in our opinions,

As it is common for the younger sort

To lack discretion] It is as much a property, as much belongs to, &c.

In Decker's Wonderful Yeare, 4to. 1603, we find an expression similar to that in the text: "Now the thirstie citizen *pasts beyond* the moone." MALONE.

"Of far casting." Epigr. 191.

"He *casteth beyond* the moone: great diversitie

"Betweene far casting and wise casting may be."

John Heywood's Epigr. upon Proverbs, 4to. 1598.

Dr. Johnson observes, this is always the failing of a little mind, made artful by long commerce with the world: and he adds, "this remark is not that of a weak man."

(9) *This must be known; which, being kept close, might move*

*More grief to hide, than hate to utter love*] The hiding Hamlet's love might occasion more mischief to us from him and the Queen, than the uttering or revealing of it will occasion hate and resentment from Hamlet. The poet's ill and obscure expression seems to have been caused by his affectation of concluding the scene with a couplet. JOHNSON.

By this artificial, antithetical, and riddling style, our author, in other parts of his dramas, frequently embarrassed his sense: but to conclude acts and scenes with a couplet, was the very opposite of affectation. The custom of the age fully warranted



it; and not to have done it occasionally would have been an affectation of singularity. Ben Jonson did so in his tragedies; and it was the almost invariable course for a century afterwards.

(10) *Hunts not the trail of policy*] The track or course of any thing that has passed, or been drawn along: and is generally applied, as here, to such things as by their scent enable those that follow to know the line of pursuit. "Cry out upon no trail." M. W. of W. IV. 2. Ford.

(11) *no other but the main*] The chief point. "*Mayne* or strength. Vigor. Robur." Promptuar. parvulor.

— "These flaws,  
 "Are to *the main* as inconsiderable  
 "And harmless, if not wholesome, as a sneeze  
 "To man's less universe." Par. Reg. IV. 454.  
 See Othello, II. 1. 2 Gent.

(12) *falsely born in hand*] Holden in hand, having attention engaged. It is generally used in an ill sense, as with a view to delude, deceive, or impose upon. See M. ado &c. IV. 1. Beatr.

(13) *It likes us well*] Pleases. "*Lika*, placere. *me licath*, mihi placet. congruit, Gr. γαίχομαι. cupio." Ihre's Glossogr. Suio Goth. Upsal. Fo. 1769, "To see my conquerour *me lykes*, yt *lykes me* hym to know." (Meum victorem videre libet.) Jasp. Heywood's Seneca's Herc. furens. 4to. 1581, Fo. 18. "A rose, that *liked* or pleased with the sight of it. Eblandita aspectu rosa, Plin." Baret's Alvearie, 1617. See Lear, II. 2. Kent.

(14) *Thus it remains, and the remainder thus*] "In Polonius the poet makes a noble delineation of a mixed character of manners and of nature, and not a character only of manners, discriminated by properties superficial, accidental, and acquired. Polonius is a man bred in courts, exercised in business, stored with observation, confident in his knowledge, proud of his eloquence, and declining into dotage. His mode of oratory is designed to ridicule the practice of those times, of prefaces that made no introduction, and of method that embarrassed rather than explained. This part of his character is accidental, the rest is natural. Such a man is positive and confident, because he knows that his mind was once strong, and knows not that it is become weak. Such a man excels in general principles, but fails in the particular application. He is knowing in retrospect, and ignorant in foresight. While he depends upon his memory, and can draw from his repositories of knowledge, he utters weighty sentences, and gives useful counsel; but as the mind in its enfeebled state cannot be kept long busy and intent, the old

man is subject to sudden dereliction of his faculties, he loses the order of his ideas, and entangles himself in his own thoughts, till he recovers the leading principle, and falls again into his former train. This idea of dotage encroaching upon wisdom, will solve all the phenomena of the character of Polonius." JOHNSON.

Because Pope, speaking of Shakespeare, had said what is generally true, that "to the life and variety of his characters we must add the wonderful *preservation* of them," Warburton must make it out, Reed's edit. XVIII. 110. that it is so in this instance; and, if you will take his word for it, you may believe it to be so here. But the idle suggestions that he makes, though rejected by Dr. Johnson, seem to have led the Doctor to take up the point; and he has certainly played the advocate with talent, and some plausibility: and, if not more convincing than his predecessor, at least entitles himself to some attention and respect. Nothing can be more easily conceivable or intelligible than *the idea of dotage encroaching upon wisdom*: but the question is, the application of this maxim to the person and character of Polonius. To be extinguished, talent or faculty must first have existence: to be impaired, it must have had something like integrity. Now we have nothing in this drama that directly goes to establish the fact of his having had at any time a clear and commanding intellect. Almost every thing has, on the contrary, an opposite bearing; for the very circumstance or quality relied upon in this view, appears to us to be one of those that most strongly indicates imbecillity of mind: viz. having the memory stored with sage rules and maxims, fit for *every* turn and occasion, without the faculty of making application or effective use of them upon *any*. Warburton, though it is ill adapted to his purpose in this place, pronounces him "weak, a pedant, and a fop;" and, presently afterwards, "a ridiculous character, and acting as a small politician:" and Hamlet, repeatedly branding him with folly, is in III. 4, made to characterize him as one

"Who was in life (i. e. while living) a foolish prating knave."

The poet has not here made false (i. e. tedious and encumbered) modes of reasoning, and false wit, ("formality of method and the gingle and play of words," the idols of a pedantic age) ridiculous, without uniformly subjecting the character itself, which he makes the vehicle of this purpose, to the same imputation and censure: nor can any facts be pointed out sufficient to remove the strong impressions left of the natural imbecillity of his mind: and without these, the argument of Dr. Johnson proceeds upon an assumption altogether unfounded, and contradicted as well by his predecessor and associate as by his author. Had he considered Polonius as really intelligent, he would not, in the close of the foregoing scene, have pointed out a "remark of his as not being that of a weak man." Throughout this detail, as in his general conduct, unmixed folly or dotage is visible at every turn; but the lesson of life given to Laertes is a perfect whole, delivered with all the closeness and gravity of a phi-

losophic discourse; *Plenius et melius Chrysippo et Crantore*: and had it been dictated by a mind any way enfeebled, at some point or other we should, as here, have seen "wisdom," according to Dr. Johnson, "encroached upon by dotage." But what he offers is a mere advocating, is what *may* be said, rather than what either *ought* to be said, or in fact exists; it is prize-fighting, and nothing like a search after truth. For, when elaborate discussion has been employed to give a sense not obvious but different from the generally received meaning, if that interpretation does not leave its impression long upon any plain mind, the presumption is that it cannot be sound. See note 71.

This species of criticism, of which the forgotten commentaries of Warburton afford more apt and tiresome examples, reminds us of the ingenuous confession, recorded by the late Mr. Cumberland, his grandson, of the great hero of this school, Bentley, respecting the use he made of the great writers of antiquity. His favourite daughter Joanna, the Phœbe of Byrom's charming pastoral, and wife of Cumberland, bishop of Kilmore, lamenting to him that he had employed so much of his time on criticism, he acknowledged the justice of the remark, and remained for a time thoughtful and seemingly embarrassed by it: at last, recollecting himself, he said, "Child, I am sensible I have not always turned my talents to the use for which they were given to me; but the wit and genius of those old heathens beguiled me: and, *as I despaired of raising myself up to their standard upon fair ground, I thought the only chance I had of looking over their heads, was to get upon their shoulders.*" *Memoirs*, 4to. 1806. p. 14.

(15) *To the most beautified*] Accomplished. "By art *beautified* and adorned, and brought far from the primitive rudenesse." Puttenham's *Arte English Poesie*, 4to. 1589, p. 18.

"Seeing you are *beautified* with goodly shape." *Two G. of V.* 1 *Outlaw*, 1V. 1.

Dr. Farmer instances Heywood's *Edw. VI.* "Catharine Parre, queen dowager, was a woman *beautified* with many excellent virtues." We shall add, "To the worthily honoured and vertuous *beautified* Lady, the Ladie Anne Glemnham, wife to the most noble, magnanimous and worthy Knight, Sir Henry, &c." Dedication by Henry Olney to Diella, *Certaine Sonnets adjoyned to the amorous Poeme of Diego and Gineura* by R. L. Gent. Printed for Henry Olney, 18mo. 1596. "To the most honoured and vertuously *beautified* Lady, the Lady Elizabeth Carey." Dedication to *Christ's Teares over Jerusalem*, by Tho. Nash, 4to. 1631. Mr. Steevens cites edit. 1594.

(16) *In her excellent white bosom, these*] The ladies at that time, and more than a century afterwards, Mr. Steevens says, wore pockets in the front of their stays: and Proteus, in the *Two G. of V.* says,

"Deliver'd

"Even in the *milk-white bosom* of thy love." III. 1.

(17) *thee best, O most best*] Hyperbole and super-excellence are the language of devotion and love. Mr. Steevens quotes Acolastus, 1540.

“That same *most best* redresser or reformer, is God.”

(18) *And more above, hath his solicitings*] Besides; or as the King in the opening of this scene, *moreover*. *Solicitings* is the reading of the quartos and modern editors: *soliciting* of the folios. There must either way be left a difficulty in the grammar or construction.

(19) *If I had play'd the desk or table-book;*

*Or given my heart a winking, mute and dumb;*

*Or look'd upon this love with idle sight.*] Had I merely minuted this in my mind, locking it up in the treasury of my memory, as in a desk, for future use; or had I dealt with the active energies of body and mind, as with the eyes when yielding to repose, and suffered its bearings in silence to pass unnoticed; or had contemplated it with a careless eye as a thing frivolous and unworthy of regard.

The enforcing of an idea by the use of synonymes or reduplication of similar terms, is common to our author with those of his age. The identical instance is given by Mr. Malone from his Rape of Lucrece:

“And in my hearing be you *mute and dumb*.”

In the folios *winking* was substituted for *working*, the reading of the quartos. Between the two words there is not much to chuse: and whether from the critical character of that age it is to be considered that the change was made in consequence of such a nicety as the recurrence of the word *work*, only two lines below (*went round to work*) is left for the reader to say.

(20) *went round to work*] Directly to the point, or throughout and on all sides and points; plainly and without reserve. In this sense and senses nearly allied to it, this word is used with great latitude. “Is hee more favourable in concealement than *round* in his private reprehensions.” Bishop Hall's Characterismes of Vertues. (The true friend) 12mo. 1608, p. 47. In H. VIII. V. 3, Chamberl. we have “*round fines*,” i. e. full, effectual.

(21) — (a short tale to make,)

*Fell into a sadness; then into a fast, &c.*] The ridicule of this character is here admirably sustained. He would not only be thought to have discovered this intrigue by his own sagacity, but to have remarked all the stages of Hamlet's disorder, from his sadness to his raving, as regularly as his physician could have done; when all the while the madness was only feigned. The humour of this is exquisite from a man who tells us, with a confidence peculiar to small politicians, that he could find—

“Where truth was hid, though it were hid indeed

“Within the centre.” WARBURTON.

(22) *For if the sun breed maggots in a dead dog, being a good kissing carrion—Let not your daughter walk in the sun! conception is a blessing, but not as she may conceive,—friend, look to't.*] As it would be too forced a sense to say that our author calls the sun “a good kissing carrion,” we have nothing better to offer than that “the carcass of a dead dog, being a good kissing carrion,” may mean, good for the sun, the breeder of maggots, to kiss for the purpose of causing putrefaction, and so conceiving or generating any thing carrion like, any thing apt quickly to contract taint in the sunshine; good at catching or drawing the rays or kisses of “common kissing Titan;” and in the phraseology of the day, as shewn by Mr. Malone in the historical play of Edw. III. 1596, the above ideas appear to have been connected:

“The freshest *summer's day* doth soonest taint

“The loathed *carrion* that it seems to kiss.”

Hamlet having thus (if this too is not also thought too forced a construction) in no very delicate combination of them, started the ideas of “breeding and kissing,” in a wild or mad way (and yet, as Polonius says, having method in it) talks of Polonius's daughter, whom he cautions against this same Titan; whose property of corrupting, whose generating touch and teeming kiss, may ripen into conception: and then, proceeding most obviously, to infer, that within the sun's reach his influence must be in this way powerfully impressive, at the same time that he admits that one of its consequences, conception, is a blessing, he yet adds; but not as the maid, who instead of being recluse, stages herself to the broad day, i. e. mixes with the world, and in his phrase, “walks in the sun” (when *she* is prodigal enough, who but unmask her beauty to the moon, I. 3.) exposing herself to be tainted, “not a blessing, in the way in which *she* may conceive.” Or its meaning and argument may be simply this; it is dangerous for your daughter to be in the sun, because the sun will breed maggots in a dead dog, he being so good (lusty) a kisser even of carrion. Here is unquestionably much doubt and difficulty; and whether we have chanced to have made a fortunate conjecture must be left to others; be this as it *may*, we cannot resist the temptation of subjoining a specimen of the note-making, alluded to at the close of the observations upon the character of Polonius; and one that was certainly not made for the sake of the author or his reader.

“The editors seeing Hamlet counterfeit madness, thought they might safely put any nonsense into his mouth. But this strange passage, when set right, will be seen to contain as great and sublime a reflection as any the poet puts into his hero's mouth throughout the whole play. We will first give the true reading, which is this: *For if the sun breed maggots in a dead dog, being a god, kissing carrion,—* As to the sense we may observe, that the illative particle [for] shows the speaker to be reasoning from something he had said before: what that was we learn in these words, *to be honest, as this world goes, is to be one picked out of ten thousand.*

Having said this, the chain of ideas led him to reflect upon the argument which libertines bring against Providence from the circumstance of abounding *evil*. In the next speech, therefore, he endeavours to answer that objection, and vindicate Providence, even on a supposition of the fact, that almost all men were wicked. His argument in the two lines in question is to this purpose,—*But why need we wonder at this abounding of evil? For if the sun breed maggots in a dead dog, which though a god, yet shedding its heat and influence upon carrion*—Here he stops short, lest talking too consequentially the hearer should suspect his madness to be feigned; and so turns him off from the subject, by enquiring of his daughter. But the inference which he intended to make, was a very noble one, and to this purpose. If this (says he) be the case, that the effect follows the thing operated upon [*carrion*] and not the thing operating [*a god,*] why need we wonder, that the supreme cause of all things diffusing its blessings on mankind, who is, as it were, a dead carrion, dead in original sin, man, instead of a proper return of duty, should breed only corruption and vices? This is the argument at length; and is as noble a one in behalf of Providence as could come from the schools of divinity. But this wonderful man had an art not only of acquainting the audience with what his actors *say*, but with what they *think*. The sentiment too is altogether in character, for Hamlet is perpetually moralizing, and his circumstances make this reflection very natural. The same *thought*, something diversified, as on a different occasion, he uses again in *Measure for Measure*, which will serve to confirm these observations:

“ The tempter or the tempted, who sins most?  
 “ Not she; nor doth she tempt; but it is I  
 “ That lying by the violet in the sun,  
 “ Do as the carrion does, not as the flower,  
 “ Corrupt by virtuous season.”

And the same kind of *expression* is in *Cymbeline*:

“ Common-kissing Titan.” WARBURTON.

This is a noble emendation, which almost sets the critick on a level with the author. JOHNSON.

The wish of Dr. Johnson, expressed upon other comments of this writer, would not have been out of place here: a wish, that it had been true.

(23) — *shadow of a dream*] Shakspeare has accidentally inverted an expression of Pindar, that the state of humanity is *ουαs ονap*, the *dream of a shadow*. JOHNSON.

“ Man’s life is but a dreame, nay, less than so,  
 “ *A shadow of a dreame.*” DAVIES. FARMER.

“ Whose best was but the *shadow of a dream.*”

Lord Sterling’s Darius, 1603. STEEVENS.

(24) — *this most excellent canopy, the air,—this majestic roof fretted with golden fire*]

"As those *gold candles*, fix'd in heaven's air." Sonn. XXI.

"—— Look, how the floor of *heaven*

"Is thick inlaid with patins of bright *gold*!"

M. of Ven. V. 1. Lor. MALONE.

And in imitation of the majestical roof of the firmament the magnificent rooms in our palaces and lofty chapels had their roofs *stellated* at that time; and so continued till after the middle of the last century.

(25) —— *lenten entertainment*——] i. e. sparing, like the entertainments given in *Lent*.

"—— to maintain you with *bisket*,

"Poor John, and half a livery, to read moral virtue

"And *lenten* lectures."

Shirley's Duke's Mistress, 1638. STEEVENS.

(26) —— *we coated them on the way*] Overtook.

"—— marry we presently *coted* and outstript them."

Return from Parnassus, 1606.

In the laws of coursing, says Mr. Tollett, "a *cote* is when a greyhound goes endways by the side of his fellow, and gives the hare a turn." This quotation seems to point out the etymology of the verb to be from the French *coté*, the side. STEEVENS.

We shall add, "he costed and posted with such lightfoote speede, that *coting* and bording all, &c." Brian Melbancke's *Philistinus*, 4to. 1583. Brit. Bibliogr. 8vo. 1812. II. 443.

"With that Hippomenes *coted* (præterit, v. 668.) her."

A. Golding's Ov. Met. B. X. 1593. Signat. S. 3.

"*Coted farre*."

Chapm. II. 23. παραλαω. v. 527.

"Let it bee farre from us to let our idle knowledge content itselfe with naked contemplation, like a barren womb in a monasterie. Default of speedie order and direction maketh us to be thus *coated* by the Spaniard." Capt. Lord Kemys's 2d Voyage to Guinea, 4to. 1596. Pref. to Reader.

(27) *laugh, whose lungs are tickled o' the sere*] Of, or by the *sere*, or a parched affection of the throat.

Mr. Steevens, who says that laughing is very uneasy to asthmatical patients, adds, that "such is the case, as he is told, with those whose lungs are tickled by *serum*;" and Mr. Douce (Illustr. II. 230.) says, that "every one has felt that *dry* tickling in the throat and lungs, which excites coughing;" and he instances the use of this phrase in Howard's Defensative against the poyson of supposed prophecies, fo. 1620. "discovering the moods and humors of the vulgar sort to be so loose and *tickle of the seare*." The sense, to which we are led, seems to be in conformity with the ideas above stated; and the passage may be rendered, "By his merriment make even those whose haske or huskiness sub-



jects them to incessant coughing, involuntarily yield to laughter." Steevens produces an instance of the substantive and adjective use of the word in a still less intelligible sense :

" And wyll byde whysperynge in the eare ;

" Thynk ye her taylor is not light of the seare ?" An antient Dialogue between the Comen Secretary and Jelowsy, touchynge the unstableness of Harlottes. bl. l. no date.

" Hector, thou onely pestilence in all mortalitie

" To my sere spirits." Chapman's Iliad, Fo. p. 304.

(28) *the lady shall say her mind freely*] " Shall have free scope for the expression of her passion, shall not be prevented from doing justice to her part, how false soever her recital, or whatever the fate of the poet's numbers : " or, as Mr. Henderson, shall " mar the measure of the verse rather than not express herself freely and fully."

(29) *their inhibition comes by means of the late innovation*] Hamlet represents the conduct of the players in quitting the capital and strolling, as every way injudicious ; considering it as having been altogether matter of election and choice in them. Rosencrantz, on the contrary, being of opinion, that with hardly any election given, they had yielded to circumstances, to the changes of fashion and of the times, replies ; that he " conceives their inhibition (i. e. their forbiddance or cause of removal from the capital) is to be ascribed to the late innovation ; " i. e. a license granted to a new description of actors ; and though they, the old company, had not relaxed in their efforts, that fashion was capricious, and the new candidates for public favour had met with the most extravagant applauses and success : and that the old company, like almanacs out of date, and so, as it were inhibited or forbidden, had been superseded and dislodged. Harlequin had never, at a later period, made such inroads upon the stage, as the children of St. Paul's had then made upon the old company.

It would have been extraordinary, if the circumstances of the squabbles between the rival managers of the playhouses, at that time of day licensed, had been delivered down to us minutely, or even altogether intelligibly.

(30) *ayrie of children*] *Aiery*, or *cyrie*, is derived from the same root as *eyas*, from *ey*, Teut. ovum q. d. qui recens ex ovo emersit. Skin. Etymol. and signifies both a young brood of hawks, and the nest itself. MALONE.

The children were the young singing men of the chapel royal, or St. Paul's ; of the former of whom perhaps the earliest mention occurs in an anonymous puritanical pamphlet, 1569, entitled *The Children of the Chapel stript and whipt* : " Plaies will neuer be supprest, while her maiesties unfledged minions flaunt it in silkes and sattens. They had as well be at their popish seruice



in the deuil's garments," &c.—Again, *ibid* : “ Euen in her ma-iesties chapel do these pretty upstart youthes profane the Lordes day by the lasciuious writhing of their tender limbes, and gorgeous decking of their apparell, in feigning bawdie fables gathered from the idolatrous heathen poets,” &c.

Concerning the performances and success of the latter in attracting the best company, I also find the following passage in *Jack Drum's Entertainment, or Pasquil and Katherine*, 1601 :

“ I saw the *children of Powles* last night ;  
 “ And troth they pleas'd me pretty, pretty well,  
 “ The apes, in time, will do it handsomely.  
 “ — I like the audience that frequenteth there  
 “ With *much applause* : a man shall not be choak'd  
 “ With the stench of garlick, nor be pasted  
 “ To the barmy jacket of a beer-brewer.  
 “ — 'Tis a good *gentle audience*,” &c.

It is said in Richard Flecknoe's *Short Discourse of the English Stage*, 1664, that “ both the children of the chappel and St. Paul's, acted playes, the one in White-Friers, the other behinde the Convocation-house in Paul's ; till people growing more precise, and playes more licentious, the theatre of Paul's was quite supprest, and that of the children of the chappel converted to the use of the children of the revels.” STEEVENS.

The suppression to which Flecknoe alludes took place in the year 1583-4 ; but afterwards both the children of the chappel and of the Revels played at our author's playhouse in Blackfriars, and elsewhere ; and the choir-boys of St. Paul's at their own house. See *my Account of our old Theatres*. A certain number of the children of the Revels, I believe, belonged to each of the principal theatres.

Our author cannot be supposed to direct any satire at those young men, who played occasionally at his own theatre. Ben Jonson's *Cynthia's Revels*, and his *Poetaster*, were performed there by the children of Queen Elizabeth's chapel, in 1600 and 1601 ; and *Eastward Hoe* by the children of the revels, in 1604 or 1605. I have no doubt, therefore, that the dialogue before us was pointed at the choir-boys of St. Paul's, who in 1601 acted two of Marston's plays, *Antonio and Mellida*, and *Antonio's Revenge*. Many of Lyly's plays were represented by them about the same time ; and in 1607, Chapman's *Bussy d'Ambois* was performed by them with great applause. It was probably in this and some other noisy tragedies of the same kind that they cry'd out on the top of question, and were most tyrannically clapped for't.

At a later period indeed, after our poet's death, the *Children of the Revels* had an established theatre of their own ; and some dispute seems to have arisen between them and the king's company. They performed regularly in 1623, and for eight years afterwards, at the Red Bull in St. John's Street ; and in 1627 Shakespeare's company obtained an inhibition from the Master

of the Revels to prevent their performing any of his plays at their house : as appears from the following entry in Sir Henry Herbert's Office-book, already mentioned : " From Mr. Heminge, in their company's name, to forbid the playinge of any of Shakespeare's playes to the Red Bull company, this 11th of Aprill, 1627,—5 0 0." From other passages in the same book, it appears that the Children of the Revels composed the Red-Bull company.

Heywood, in his *Apology for Actors*, 1612, says, " Now to speake of some abuse *lately* crept into the quality, as *an inveighing against the state, the court, the law, the citty, and their governments, with the particularizing of private mens humours, yet alive, noblemen and others*, I know it distastes many ; neither do I any way approve it, nor dare I by any means excuse it. The liberty which some arrogate to themselves, committing their bitterness and liberal invectives against all estates *to the mouthes of children*, supposing their juniority to be a priviledge for any rayling, be it never so violent, I could advise all such to curbe, and limit this presumed liberty within the bands of discretion and government. But wise and judicial censurers before whom such complaints shall at any time hereafter come, will not, I hope, impute these abuses to any transgression in *us*, who have ever been carefull and provident to shun the like."

Prynne in his *Histriomastix*, speaking of the state of the stage, about the year 1620, has this passage : " Not to particularise those late new scandalous invective playes, wherein sundry persons of place and eminence [Gundemore, the late lord admiral, lord treasurer, and others] have been particularly personated, jeared, abused in a gross and scurrilous manner."

MALONE.

(31) *yases*] Nestlings, just out of the egg, *ey*, ovum. "*Eyiesse*, Apotrophus. Although she be an *Eyiesse*, yet she is somewhat coy. Licet domi sit alumnus, manet tamen aliquanto aversior." Rider's Dict. 1589. " Tobie Matthew is here ; but what with the journey, and what with the affliction he endures—he is grown extreme lean, and looks as sharp as an *eyas*, i. e. a young hawk just taken out of the nest." The D. of Buckingham to Ld. Visc. St. Alban, May 29, 1623. st. vet. Birch's Letters of L. Bacon, 8vo. 1763, p. 344. It is sometimes written *nyas*.

Mr. Steevens just notices the booke of Haukyng, as offering another etymology. " And so bycause the best knowledge is by the *eye*, they be called *eyessed*. Ye may also know an *eyesse* by the paleness of the seres of her legges, or the sere over the beake."

(32) *cry out on the top of question*] Recite at the highest pitch of the voice ; as in asking a *question* we generally close with a high note, the key in which children usually declaim throughout ; and of course in a tone unrelieved and unvaried. In this scene Hamlet, upon the introduction of the Players,

uses almost the same language, "*cried in the top of my judgment:*" i. e. surpassed, exceeded, surmounted, over-topped mine: and Laertes, in correspondent terms, sets out a similar idea. "Stood challenger on mount of all the age." IV. 7.

(33) *are tyrannically clapt*] Receive outrageous, extravagant applause for that, which, from the very nature of the thing, as above explained, could not convey to an auditory the nice marks and discriminations of character, with any thing like adequate expression.

(34) *It is not strange: for my uncle*] I do not wonder that the new players have so suddenly risen to reputation: my uncle supplies another example of the facility with which honour is conferred upon new claimants. JOHNSON.

It is either this, or a reflection upon the mutability of fortune, or rather the variableness of man's mind. The quartos read "*very strange.*"

(35) *I know a hawk from a hand-saw*] A common proverb.

"Ignorat quod distant æra lupinis." Hor.

"He knows not a Hawk from an Handsaw."

Langston's *Lusus poeticus*, 12mo. 1675, p. 26.

(36) *Buz, buz*] A term of contempt, applied to idle babblers, who droningly hum, heap and huddle stale intelligence. It is an extinguishing interjection; when, as Sir W. Blackstone says, "any one begins a story, that was generally known before." Ducange, under the article *Buzi*, says, as we learn from Mr. Douce, "Interpretatur despectus vel contemptus. Papias. Ab Hebraico *Bus* vel *boaz*, sprexit." Illustr. II. 231.

(37) *Seneca cannot be too heavy, nor Plautus too light*] The tragedies of Seneca were translated into English by Thomas Newton, and others, and published first separate, at different times, and afterwards all together in 1581. One comedy of Plautus, viz. the *Menæchmi*, was likewise translated and published in 1595. STEEVENS.

I believe the frequency of plays performed at public schools, suggested to Shakespeare the names of Seneca and Plautus as dramatic authors. T. WARTON.

Prefixed to a map of Cambridge in the Second Part of *Braunii Civitates*, &c. is an account of the University, by Gulielmus Soonus, 1575. In this curious memoir we have the following passage: "Januarius, Februarius, & Martius menses, ut noctis tædia fallant in spectaculis populo exhibendis ponunt tanta elegantia, tanta actionis dignitate, ea vocis & vultus moderatione, ea magnificentia, ut si *Plautus*, aut *Terentius*, aut

*Seneca* revivisceret mirarentur suas ipsi fabulas, majoremque quam cum inspectante popul. Rom. agerentur, voluptatem credo caperent. Euripidem vero, Sophoclem & Aristophanem, etiam Athenarum suarum tæderet." STEEVENS.

(38) *too light. For the law of writ and the liberty, these are the only men*] In this difficult, and probably corrupted passage, we follow the modelling and pointing of the modern editors; and propose this interpretation: "For the observance of the rules of the drama, while they take such liberties, as are allowable, they are the only men."

Mr. Steevens says, writ is used for *writing*: and instances Nashe's Apologie of Pierce Pennilesse, 1593: "For the lowsie circumstance of his poverty before his death, and sending that miserable *writte* to his wife, it cannot be but thou liest, learned Gabriel." And Earle's Character of a mere dull Physician, 1638: "Then followes a *writ* to his druggier, in a strange tongue, which he understands, though he cannot conster."

In our own author, II. H. VI. we have,

"Now, good my lord, let's see the Devil's *writ*." I. 4. York.

Most of the modern Editors had substituted *wit* for *writ*; and the last have thought proper, in contradiction to the quartos as well as the folios, to read—"too light. For the law of writ and the liberty these are," &c.

(39) *As by lot, God wot—it came to pass, &c.*] The ballad of "Jepha Judge of Israel," imperfectly given in Percy's Reliques, I. 189, 1794, is printed in Evans's Old Ballads, 8vo. 1810, I. 7. The first stanza is,

"I have read that many years agoe,  
 "When Jepha, judge of Israel,  
 "Had one *fair daughter and no more*,  
 "Whom he loved passing well.  
 "And as by lot, God wot,  
 "It came to passe most like it was,  
 "Great warrs there should be,  
 "And who should be the chiefe, but he, but he."

From the Stationers' Company Books Mr. Steevens states, that "ballets" upon this subject were entered there in 1567 and 1624. To this there is no date. He adds, that this story was one of the favourite subjects of ancient tapestry.

(40) *my abridgments come*] The compendious views or breviaries of our lives. They afterwards in this scene are called "the abstract and brief chronicles of the time:" and the term is used in M. N. Dr. V. 1. Thes. The quartos read "abridgment comes."

(41) *Why, thy face is valiant, since, &c.*] Is become manly and fierce, as he says of the Soldier in *As you, &c.* II. 7. Duke S. "*bearded* like the pard." The quartos read "*valanced*;" which is adopted by the modern editors, and interpreted fringed with a beard. The valance is the fringes or drapery hanging round the tester of a bed. MALONE.

Dryden, in one of his epilogues, has the following line :

" Criticks in plume, and white *valancy* wig."

STEEVENS.

(42) *choppine*] *Chapin*, Span. a high corked shoe. Minshieu. Mr. Steevens cites Jonson's *Cynthia's Revels*: "I do wish myself one of my mistress's *cioppini*." Another demands, why would he be one of his mistress's *cioppini*? a third answers, "because he would make her *higher*." And Decker's *Match me in London*, 1631: "I'm only taking instructions to make her a lower *chopeene*; she finds fault that she's lifted too high." And Chapman's *Cæs.* and *Pompey*, 1613:

" ————— and thou shalt

" Have *chopines* at commandement to an height

" Of life thou canst wish."

Tom Coryat, in his *Crudities*, 1611, p. 262, calls them *chapineys*, and gives the following account of them: "There is one thing used of the Venetian women, and some others dwelling in the cities and townes subject to the signiory of Venice, that is not to be observed (I thinke) amongst any other women in Christendome: which is so common in Venice, that no woman whatsoever goeth without it, either in her house or abroad, *a thing made of wood and covered with leather of sundry colors, some with white, some redde, some yellow. It is called a chapiney, which they wear under their shoes.* Many of them are curiously painted; some also of them I have seen fairely gilt: so uncomely a thing (in my opinion) that it is pittie this foolish custom is not cleane banished and exterminated out of the citie. *There are many of these chapineys of a great height, even half a yard high, which maketh many of their women that are very short, seeme much taller than the tallest women we have in England.* Also I have heard it observed among them, that by how much the nobler a woman is, by so much the higher are her *chapineys*. All their gentlewomen, and most of their wives and widowes that are of any wealth, are assisted and supported eyther by men or women, when they walke abroad, to the end they may not fall. They are borne up most commonly by the left arme, otherwise they might quickly take a fall." REED.

"This place [Venice] is much frequented by the walking may poles, I meane the women. They weare their coats halfe too long for their bodies, being mounted on their *chippeens*,

(which are as high as a man's leg) they walke between two handmaids, majestickly deliberating of every step they take. This fashion was invented and appropriated to the noble Venetian's wives, to bee constant to distinguish them from the courtesans, who goe covered in a vaile of white taffety." Raymond's Voyage through Italy, 1648, 12mo. a work which is said to have been partly written by Dr. Bargrave, prebendary of Canterbury.

"They are low and of small statures for the most part, which makes them to rayse their bodies upon high shoes called *chapins*; which gave one occasion to say, that the Venetian ladies were made of three things: one part of them was wood, meaning their *chapins*; another part was their apparrell; and the third part was a woman. The Senat hath often endeavour'd to take away the wearing of those high shooes, but all women are so passionately delighted with this kind of state, that no law can weane them from it." James Howell, of the Venetian women.

"Some have supposed that the jealousy of Italian husbands gave rise to the invention of the *chopine*. Limojon de Saint Didier, a lively French writer on the republic of Venice, mentions a conversation with some of the doge's counsellors of state on this subject, in which it was remarked that smaller shoes would certainly be found more convenient; which induced one of the counsellors to say, putting on at the same time a very austere look, *pur troppo commodi, pur troppo*. The first ladies who rejected the use of the chopine were the daughters of the doge Dominico Contareno, about the year 1670. It was impossible to set one foot before the other without leaning on the shoulders of two waiting women, and those who used them must have stalked along like boys in stilts.

"The chopine, or some kind of high shoe, was occasionally used in England. Bulwer, in his *Artificial Changeling*, p. 550, complains of this fashion as a monstrous affectation, and says that his countrywomen therein imitated the Venetian and Persian ladies. In Sandys's Travels, 1615, there is a figure of a Turkish lady with chopines; and it is not improbable that the Venetians might have borrowed them from the *Greek* islands in the Archipelago. We know that something similar was in use among the ancient Greeks. Xenophon in his *Œconomics*, introduces the wife of Ischomachus, as having high shoes for the purpose of increasing her stature. They are still worn by the women in many parts of Turkey, but more particularly at Aleppo." Douce's Illustrat. II. p. 232.

"The Q. of Spain took off one of her *chapines*, and clowted Olivarez about the noddle with it, because he had accompany'd the King to a lady of pleasure." Howell's Letters, 8vo. 1726. p. 349. "For a speciall preheminance did walke upon those high corked shoes or pantofles, which now they call in Spain and Italy *choppini*." Puttenham's Arte of English Poesie, 4to. 1589, p. 27.

(43) *your voice, like a piece of uncurrent gold, cracked within the ring*] The image immediately presented to us, and for a full explanation of which we are indebted to Mr. Douce, is from the then state of part of our coinage: but another sense is also meant to be conveyed. It imports "a voice broken in consequence of licentious indulgence:" and has the same allusion as the instances quoted from the *Woman in the Moone*, 1597, and by Mr. Steevens in *B. and Fletcher's Captain*, *B. Jonson's Magnetic Lady*, and *Your Five Gallants*, 1608, &c.

"It is to be observed, that there was a ring or circle on the coin, within which the sovereign's head was placed; if the crack extended from the edge beyond this ring, the coin was rendered unfit for currency. Such pieces were hoarded by the usurers of the time, and lent out as lawful money. Of this we are informed by Roger Fenton in his *Treatise of Usury*, 1611, 4to, p. 23. "A poore man desireth a goldsmith to lend him such a summe, but he is not able to pay him interest. If such as I can spare (saith the goldsmith) will pleasure you, you shall have it for three or foure moneths. Now, hee hath a number of light, clipt, *crackt* peeces (for such he useth to take in change with consideration for their defects:) this summe of money is repaid by the poore man at the time appointed in good and lawfull money. This is usurie." And again, "It is a common custome of his [the usurer's] to buy up *crackt angels* at nine shillings the piece. Now sir, if a gentleman (on good assurance) request him of mony, Good sir (saith hee, with a counterfaint sigh) I would be glad to please your worship, but my *good* mony is abroad, and that I have, I dare not put in your hands. The gentleman thinking this conscience, where it is subtilty, and being beside that in some necessity, ventures on the *crackt angels*, some of which cannot flie, for soldering, and paies double interest to the miser under the cloake of honesty." Lodge's *Wit's Miserie*, 1596, 4to. p. 28. So much for the cracked gold. The cracking of the *human voice* proceeded from some alteration in the larynx which is here compared to a ring." Douce's *Illustr.* II. 235.

(44) *like French falconers*] In *All's well*, &c. Shakspeare has introduced an *astringer* or falconer at the French court. Mr. Tollet adds, that it is said in Sir Thomas Browne's *Tracts*, p. 116, that "the *French* seem to have been the first and noblest falconers in the western part of Europe;" and, "that the *French* king sent over his falconers to show that sport to King James the First." See Weldon's *Court of King James*. STEEVENS.

For *French* the quartos read *friendly*.

(45) *'Twas caviarie to the General*] A thing of too high a relish for the many, for palates accustomed to plain and simple diet. 'Tis prepared sturgeon's roe: Mr. Malone says, Florio de-



finer *Caviars* "a kinde of salt meat, used in Italie like black sope; it is made of the roes of fishes." Ital. Dict. 1598.  
 "Caviale, Ital. in old Fr. *Cavial*, is adopted from the barbarous and vulgar Greek *κασιὰρι* or *κaviὰρι*. Todd's Dict. Mr. Steevens cites "He doth learn to eat anchovies, macaroni, bovoli, fagioli, and *caviare*." Cynthia's Revels.

"—— the pleasure that I take in spending it,

"To feed on *caviare*, and eat anchovies."

Muses' Looking Glass. 1638.

"—— one citizen

"Is lord of two fair manors that call'd you master,

"Only for *caviare*." White Devil, 1612.

"—— a man can scarce eat good meat,

"Anchovies, *caviare*, but he's satired."

Marston's What you will, 1607.

"Likewise of ickary or *cavery*, a great quantitie is made upon the river of Volgha out of the fish called bellougina, the sturgeon, the leveriga and the stirlett, wherof the most part is shipped by French and Netherlandish marchants for Italy and Spaine, some by English marchants." Giles Fletcher's Russe Commonwealth, 12mo. 1591, p. 9.

"The *caviare* is the spowne of the stirlett, a fish of the sturgeon kind, which seldom grows above 30 inches long." Bell's Journ. from Petersb. to Ispahan.

"Those whom Pancirollo hath recorded in his Commentaries for the invention of porcellan dishes, of spectacles, of quintant, of stirrups, and of *caviari*." Donne's Ignatius his Conclave, 12mo. 1653. p. 178.

"To dresse a kind of meate of the spawne of sturgions, called *chaviale*.

"Take bread and tost it untill it begin to change colour, and cut some of the spawne in peeces as great as the quantity of the bread, but somewhat thinner; and lay it upon the bread: then sticke the tosts upon a knife's point or some other thing, and hold them to the fire, until the spawne waxe hard and somewhat change colour. You may doe it another way by washing the spawne of the sturgion in warme water, that it be not too salt: then take hearbs chopped with the crums of white bread grated, and onyons minced small and fried with a little pepper and a dish of water: then mingle all these things together with the spawne, and it will be like a pancake, and so frie it like a tansie of egges. And to prepare this *chaviale*, you must take the spawnes of sturgions, when the sturgion is best in season; and take out the sinews that are in them; then wash them in white vinegar and let them dry upon a table; then put them into some ves ell and salt them with discretion, and stir them with your hand, but very warily, that you breake them not: that done, take a linnen bag somewhat thinne, and put the *chaviale* into it for a day and a night, that the salt water may run out;



then put them into some vessell or other, and press them very well with thy hands, making three or foure little holes in the bottome of the vessell, by the which the moisture may issue out; and, being well strained, keepe the vessell very close. And so you may eat of them at your pleasure." *Epulario or the Italian Banquet*, 4to. 1598.

Mr. Douce tells us, that in a treatise on the worms of the human body, Dr. Ramsey, physician to K. Charles II. cautions us against it, and quotes this Italian proverb:

"Chi mangia di caviale,  
"Mangia moschi, merdj & sale.  
"He that eats *cavialies*,  
"Eats salt, dung and flies." *Illustr.* II. 257.

*The General* is the many, the ο πολλοι. "This last Mask hath received such grace from his Majestie, after the Queene and Prince, and such approbation from *the generall*." Dedication to Sir Francis Bacon Attorney General of the Maske of Flowers, presented by the Gentlemen of Graies Inne at the Court of White-hall in the Banqueting House upon Twelife night, 1613. 4to. 1614.

In Galateo of Manners we have *the moste* used in the same sense. "In speech a man must not move any question of matter that be to deepe or to subtile: because it is hardly understoode of *the moste*," 4to. 1576. p. 29. And in this scene a similar use is made of this word, "And cleave the *general* ear with horrid speech," as it is in IV. 7. "The great love the *general* gender bear him." King.

Mr. Malone cites Lord Clarendon, B. V. p. 530. "And so by undervaluing many particulars (which they truly esteemed) as rather to be consented to, than that *the general* should suffer." And Puttenham uses "the popular" in the same sense: "Among men such as be modest and grave, and not delighted in the busie life and vayne ridiculous actions of *the popular*." *Arte of Engl. Poesie*, 4to. 1589. p. 14.

(46) *Indite the author of affectation*] indict, or found a reasonable charge against him for. The quartos give *affection*: a reading very well supported as the language of the day. Mr. Steevens cites Castiglione's Courtier, 1556. "Among the chiefe conditions and qualities in a waiting-gentlewoman," is, "to flee *affection* or curiosity:" and Chapman's Preface to Ovid's Banquet of Sense, 1595: "Obscuritie in *affection* of words and indigested concets, is pedanticall and childish."

From the use at that time of the Latin, it may seem that the English word was first introduced. "Thy maner of wrytyngs is darke with *over moche curyosyte*. Stylus tuus *affectione* obscuratur nimis." *Vulgaria Hormanni*, 4to. 1530. signat. R. iii. See Tw. N. II. 3. Maria.

(47) These warm commendations of Hamlet cannot be other than the real sentiment of Shakespeare. But whose this rejected play was, or whether our author had any interest in it, is neither shewn, or is even any conjecture made upon it, by any one of his commentators.

With respect to the fragment, from whatever quarter it came, we think ourselves warranted in saying, that it affords a decisive proof of what was our author's taste in this department of the drama. Prompted also to think, that he had some near interest in it, we are further led to imagine, that, comedy being his untaught and natural vein, his ambition was to achieve something of a higher range, and corresponding with his own ideas of excellence; and though, in what he offered to the public for representation, it was necessary for him to write, as Dr. Farmer says he did, "*populo ut placerent fabulæ*," he might here have chosen to give his conception of the true and just swell of tragedy; how she was

"To tread aloft in buskin fine

"With quaint Bellona in her equipage."

Our author's peculiar use of the word "declined," as presently pointed out, favours the supposition that the fragment comes from the pen of Shakespeare; and the introduction of the simile that we find in his *Venus and Adonis*; "Even as the wind is hush'd before it raineth," seems to have its weight with Mr. Malone in making the same conclusion. This topic would not have been insisted upon, had not Mr. Dryden in his Preface to *Troilus and Cressida*, and Mr. Pope in his note on this place, concurred, as Dr. Warburton tells us, in thinking; that "Shakespeare produced this long passage with design to ridicule and expose the bombast of the play from whence it was taken; and that Hamlet's commendation of it is purely ironical."

Upon the subject of the good sense of poetry, it must be admitted, that two higher authorities are not to be found: but critics have taught us, that it is no unusual thing for great authors to contrive in this way to pass commendation upon such parts of their works as might in their estimate challenge it. It is not without reason supposed, that Shakespeare has made this use of Ferdinand, and through him sounded the praises of the "charmingly harmonious and majestic vision" of his *Masque* in the *Tempest*, IV. 1.; and he could not have made a better choice than he has here, that of another accomplished prince to be the organ or vehicle of his opinions. Neither are any sufficient reasons, either in a private or public view of the question, offered, why Hamlet should chuse to make men, whom, at the time, he was treating with every mark of respect, and labouring to improve by inculcating a just and subdued carriage and action upon the stage, to fret and strut in characters, the extravagance of which could not fail in part to throw ridicule upon their performance, as well as in some sort to exact a departure from the very rules that he inculcated: and when he was also

about to make use of them as agents to further his higher and public aims; and would thence be induced to ingratiate himself with, and to conciliate them.

And as, in the advice he offers, he expatiates at great length and with great earnestness, and no less apparent sincerity, what sufficient reason can be assigned for caprice and inconsistency in this part of his conduct?

It may be added, that no play has been discovered, of which this fragment can with any propriety be considered a ridicule; and that in his Comment on the Commentators Mr. Pye says, "The praise bestowed by Hamlet on this speech is sincere." P. 315.

(48) *Now 'he is total gules, horridly trick'd]* *Gules* is technical in heraldry for *red*. The reading is that of the quartos.

"With man's blood paints the ground; *gules, gules*."

Timon. IV. 3. Tim.

Mr. Steevens instances the use of it as a verb in Heywood's Iron Age, Part II.

"Old Hecuba's reverend locks

"*Begul'd* in slaughter."

*Trick'd* is traced, coloured; and is technical also.

(49) *Impasted]*

"And that small model of the barren earth,

"Which serves as *paste* and cover to our bones."

Rich. II. (III. 2.) K. Rich.

We have been careful to notice all the terms and passages in this speech, that bear any resemblance to the known writings of Shakespeare; because, on our hypothesis, they may be reasonably considered as imitations of himself; of which his works present continual examples: they are therefore arguments in support of our conjectures as to the origin of this fragment.

(50) *Declining]* In quick descent upon. This use of the word "*declined*," which is frequent in Shakespeare, we have not observed in any contemporary writers: He had before put it in the mouth of the Ghost.

"And to *decline* upon a wretch." I. 5.

We have also

"Death, that dark spirit, in's nervy arm doth lie,

"Which, being *advanc'd*, *declines*; and then men die."

Coriol. II. 1. Volumn.

And the following passage is applicable to more than this term in the present text:

"When thou hast *hung thy advanc'd sword i' the air*

"Not letting it *decline* on the *declin'd*."

Tr. & Cr. IV. 5. Nestor.

(51) *And never did the Cyclops' hammers fall  
On Mars's armour, &c.]* "Vulcan, when he wrought  
at his wife's request Æneas an armour, made not his hammer  
beget a greater sound than the swords of those noble knights  
did" &c. Sidney's *Arcadia*, B. III. STEEVENS.

*Proof eterne* is impenetrability throughout all time: being  
more than "adamantean proof." Sams. *Agon*. 1314.

(52) *Break all the spokes and fellies from her wheel]* The  
engrafting also of this image, and nearly in similar terms, into  
another part of his works, has very little the appearance of com-  
pliment paid ironically:

"That the false huswife *Fortune break her wheel.*"

Ant. & Cl. IV. 13. Cl.

(53) *A jig, or a tale of bawdry]* A ludicrous interlude.  
"Frottola, a countrie *jigg* or round, or countrie song or wanton  
verses." Florio's *Ital. Dict.* 1598.

"For approbation

"A *jig* shall be clapp'd at, and every rhyme

"Prais'd and applauded by a clamorous chime."

Prol. to Fletcher's *Love's Pilgrimage*.

From his use of this word again in Polonius's presence (III. 2.)  
in answer to Ophelia, who telling him he is merry, he says,  
"O, your only *jig* maker," it seems to be applied here in the  
sense of a ludicrous composition: and the subsequent scene of  
the gravediggers appears to have been an interlude, in some  
sort, of this description. And Mr. Steevens in III. 2. quotes  
from Shirley's *Changes*, 1632.

"Many gentlemen

"Are not, as in the days of understanding,

"Now satisfied without a *jig*; which since

"They cannot with their honour call for after

"The play, they look to be serv'd up in the middle."

He adds, that in *The Hog hath lost his Pearl*, 1614, one of the  
players comes to solicit a gentleman to *write a jig* for him: and  
refers to these entries in the books of the Stationers Company:  
"Philips his *Jigg* of the Slyppers, 1595. Kempe's *Jigg* of the  
Kitchen-Stuff Woman, 1695."

(54) *Mobled queen]* Such is the reading of the fol. 1632,  
and also of the quartos in every instance in which the word oc-  
curs. *Inubled*, the word in our folio, is in this place unmeaning;  
and was probably a misprint.

A woman's cap of that form, which ties under the chin, is  
called a *mob*. It was formerly written *mob* or *mab* indifferently.  
It means here covered up or muffled; of which last term Mr.

Holt White conceives it to be a depravation; as in Shirley's *Gent. of Venice*, quoted by Dr. Farmer, we find

"The moon does *mobble* up herself,"

and from Ogilby's *Fables*, Part II. he instances:

"*Mobbled* nine days in my considering cap."

In his *North Country Words* Ray says, that "to *māb* is to dress carelessly. *Mabs* are slatterns." And Dr. Warburton quotes Sandys: "Their heads and faces (the Turkish women) are *mabled* in fine linen, that no more is to be seen of them than their eyes."

(55) *Threatening the flames with bisson rheum*] Blinded with tears, and wildly and distractedly menacing the flames. "Blind or *beasome* born. Cœcigenus. Huloet's Dict." Todd's Dict. See "*bisson* conspectuities." Coriol. II. 1. Menen.

(56) *Made milch the burning eyes of heaven,*

*And passion in the gods.*] Made the fiery orbs of heaven to melt and weep, and excited passion, moved the settled calm of the immortal gods. Mr. Steevens quotes Drayton's *Polyolbion*, Song XIII, "exhaling the *milch* dew," and Mr. Douce "*Milche*-hearted. Lemosus." Hulæt's *Abeced.* 1552; and "Lemosi, those that *wepe lyghtly*." *Biblioth. Eliotæ.* 1545. *Illustr.* II. 238.

(57) *Turn'd his colour, and—tears in his eyes. Prythee, no more.*] Then, when he exhibits the perfection of his art, and shews that he enters into and feels his character, then to urge that the actor should cease to exercise it, seems again to be in the character of a "great baby in swaddling clouts."

(58) *Study a speech*] A technical term for learning to give effect to. "If you have the part written, pray you, give it me, for I am slow of *study*." *M. N. Dr.* I. 1. Snug. Though here it may not mean any thing more than, in the common phrase, "get by heart."

(59) *Is it not monstrous*] Shakespeare's plays by their own power, must have given a different turn to acting, and almost new-created the performers of his age. Mysteries, Moralities, and Enterludes, afforded no materials for art to work on, no discriminations of character or variety of appropriated language. From tragedies like *Cambyses*, *Tamburlaine*, and *Jeronymo*, nature was wholly banished; and the comedies of *Gammer Gurton*, *Common Condycyons*, and *The Old Wives Tale*, might have had justice done to them by the lowest order of human beings.

*Sanctius his animal, mentisque capacius altæ* was wanting, when the dramas of Shakspeare made their first appearance; and to these we were certainly indebted for the ex-

cellence of actors, who could never have improved so long as their sensibilities were unawakened, their memories burthened only by pedantic or puritanical declamation, and their manners vulgarized by pleasantries of as low an origin. STEEVENS.

(60) *All his visage warm'd*] Wanned, or turned pale, the reading of the quartos, presents an image as well adapted to the passion meant to be expressed as that of our text. To the knack, and professional habit of modelling the features to the expression of any passion or character, that the purposes of the drama may require, our author refers in R. III. Buckingham. III. 5. "Tut, I can counterfeit" &c.

(61) *His whole function suiting*] Each power and faculty—the whole energies of soul and body.

"Nature within me seems  
"In all her *functions* weary of herself."

Sams. Agon. V. 596.

It is "the doing of a thing" used for "the power or faculty by which the thing is done."

(62) *With forms to his conceit*] Supplying each corporal feeling or passion, each faculty or energy of the soul, with material forms; i. e. with tone or gesture, expression or attitude, according to the ideas or unimbodyed figures, that floated in his conceit or mind.

The construction of the sentence, after "that all his visage warmed," is [that] tears [should be] in his eyes, distraction in's aspect, [that there should be] a broken voice, and [that] his whole function [should be] suiting, i. e. *agreeing*, with &c.

(63) *the cue*] For *the cue* the quartos give *that* only. For *cue* see M. N. Dr. III. 1. Quince. It is hint or direction.

(64) *Like John a-dreams, unpregnant of my cause.*] A John a-dreams is any one, heavy, lethargic, stupid. The word is formed, as Jack a Lent, Jack a Lanthorn, John a Nokes, John a Drones, or a Droynes; and is found, as Mr. Steevens says, in Whetstone's Promos & Cassandra, 1578, and in Nashe's Gabriel Harvey's Hunt is up, 1596. He adds from the beginning of Arth. Hall's Iliad. B. II. 1581.

"John dreaming God he callde to him, that God, chiefe  
God of il,

"Common cole carrier of every lye."

*Unpregnant of*, is, not quickened with or having a lively sense of. See M. for M. IV. 4. Ang.; and Polon. *supra*.

(65) ————— *I have heard,  
That guilty creatures, sitting at a play]* A number of these stories are collected together by Thomas Heywood, in his *Actor's Vindication*. STEEVENS.

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## ACT III.

(1) *closely*] Privately. “Having *closely* drawn a short dagger, hid of purpose.” Reeves of the present miseries of Russia, 4to. 1614. p. 27. “Done so *closely* and so secretly as—not discovered till the larum given.” *lb.* p. 39. See K. John IV. 1. Hub.

(2) *Affront Ophelia*] “To come face to face, v. encounter. *Affrontare*, Ital.” Miushieu, 1617. 'Tis to confront.

“There she comes,  
“*Affront* her, Synon.” Heywood's *Iron Age*. Part II.

(3) *Whether 'tis nobler—to suffer, or*] Dr. Johnson says, that “this celebrated soliloquy, bursting from a man distracted with contrariety of desires and overwhelmed with the magnitude of his own purposes, is connected rather in the speaker's mind than on his tongue; and that he will endeavour to discover the *train*, and to show how one sentiment produces another.”

We insist, on the contrary, that in its connexion it is beautifully perspicuous: neither can any thing disclose itself more naturally. It is not the *train of thought*, which is obvious enough, it can only be the grammatical thread, the want of regular deduction of this sort (the quick transitions and abruptness of the speech, which constitute its real merits) that technically may call for some unwinding or explanation; and here, as far as Dr. Johnson appears to us to have correctly given the sense, we shall transcribe it.

“If to die, were to sleep, no more, and by a sleep to end the miseries of our nature, such a sleep were devoutly to be wished; but if to sleep in death, be to dream, to retain our powers of sensibility, we must pause to consider, in that sleep of death what dreams may come. This consideration makes calamity so long endured; for who would bear the vexations of life, which might be ended by a bare bodkin, but that he is afraid of something in unknown futurity? This fear it is that gives efficacy to conscience, which by turning the mind upon *this regard*, chills the ardour of resolution, checks the vigour of enterprise, and makes the current of desire stagnate in inactivity.”

“ We may suppose that he would have applied these general observations to his own case, but that he discovered Ophelia.”

Neither, as has by the same writer been alleged (he says, the question is, whether, *after our present state*, we are to be or not to be), is any doubt here raised by Hamlet respecting a future state of existence; but solely what the condition of such existence is to be: a consideration, which, he argues, operates to check the free course and bent of the mind; and entangles it, when discussing, whether it is more noble for a man, who is unfortunate in life, to kill himself, or endure misery?

A desire to be out of the world is one of the most strongly marked features of Hamlet's character. It is the first wish he utters when alone. “ O that this too, too solid flesh would melt !” I. 2. But he is then restrained from any thing beyond a wish for suicide by religious scruples, by the sense that the law of God is against it. The inclination now returns upon him more forcibly (having more cause for such an impulse), and the prohibition of heaven does not enter into this question, does not make any part of his present consideration. It is here only, what he shall change this life for. This is the language and subject of a man's mind who is nearer to death, than he who only wishes that it were lawful to kill himself.

(4) *Or to take arms against a sea of troubles.*] “ Provide means of resistance against an overwhelming flood.” This mode of speaking is proverbial, and has been so, in all ages and languages: neither can any metaphor be conceived more apt than that of the sea, to convey the idea of an overwhelming mass or multitude: and “ multitudinous” our author denominates it in II. 2. Macb. in which place Mr. Steevens tells us, that “ a sea of heads” is a phrase employed by one of our legitimate poets. With the closest analogy we say, a flood of transport, a torrent of abuse; a peck, a world of troubles. He uses it himself every where and in every form; and the integrity of his metaphor is that which, by him, is of all things the least thought of. In Timon, IV. 2. he speaks of “ a sea of air.” In Pericles, V. 1. of “ a sea of joys.” In H. VIII. III. 2. of “ a sea of glory.” In Tarq. and Lucr. of “ a sea of care.” In R. C.'s Hen. Steph. Apol. for Herodotus. Fol. 1608. p. 159. (and few books have more of the phraseology of Shakespeare), we have a “ a sea of sorrow:” and it is not a dissimilar, but a more licentious and less common figure, that Leonato uses when he says, he will “ bring Benedict and Beatrice into a mountain of affection with each other.” M. ado &c. II. 1. We shall produce instances of the popular use of this figure to express both this feeling and its opposite; and one also of its use in early times to express a great quantity generally. 1. “ Comforteth me a midde the main seas of my sorrowes and heavinesse.” Cicero to P. Lentulo, Abr. Flemming's Panoplie of Epistles, 4to. 1570. p. 4. “ Me in summo dolore consolatur.” Epist. 1. 6. “ I am replenished therefore with seas of pleasure.” Cicero to Appio Pulchro. Ib. p. 16.



"Itaque capio *magnam voluptatem*." Epist. III. 10.—2. "Had not this, as ye would saie an *hougemain sea* of thynges stil freshe and freshe comyng to mynde, enforced and driven me to blowe retreacte and to recule backe." Nic. Udall's Erasmus's Apophthegmes, 12mo. 1542. Pref. III. b.

It will perhaps be some relief to the weary reader to see a proper note upon this subject: and to those who retain a memory and just sense of that which they must not expect to see and hear again, it must be peculiarly gratifying to know, that it proceeds from the pen of one, whose living comments upon Shakespeare have never been equalled, and throughout all time, as is most probable, never will.

"His language, like his conceptions, is strongly marked with the characteristic of nature: it is bold, figurative, and significant: his terms rather than his sentences are metaphorical: he calls an endless multitude a sea, by a happy allusion to the perpetual succession of wave to wave; and he immediately expresses opposition, by 'taking up arms:' which being fit in itself, he was not solicitous to accommodate it to his first image. This is the language in which a figurative and rapid conception will always be expressed; this is the language both of the prophet and the poet, of native eloquence and divine inspiration." —David Garrick's Oration in honour of Shakespeare's Jubilee.

(5) *To die—to sleep—no more*] This passage is ridiculed in Beaumont and Fletcher's *Scornful Lady*.

"——be deceased, that is, asleep, for so the word is taken,  
"To sleep, to die; to die, to sleep; a very figure, sir," &c. &c.  
THEOBALD.

We have much the same idea in *M. for M.* III. 1. where the duke, as a friar, tells Claudio:

"Thy best of rest is sleep;  
"And that thou oft provok'st: yet grossly fear'st  
"Thy death, which is no more."

(6) —— *might his quietus make*

*With a bare bodkin*] Dismiss himself, obtain his discharge or acquittance (for which *quietus* is the technical term in the Exchequer, on settling sheriffs' accounts, &c.) by the mere point of a dagger.

"The antique death  
"Comes at the last; and *with a little pin*  
"Bores thro' his castle wall." R. II. King R. II. 2.

Our Chronicles from Rastell 1529, (See edit. 4to. 1811. p. 17.) as well as most other writers for more than a century afterwards, speak of Cæsar as slain by *bodkins*; so it is, says Mr. Steevens, in the margin of Stowe's Chronicle, edit. 1614, and to this point he further cites:

" *Apho.* A rapier's but a *bodkin*.

" *Deil.* And a *bodkin*

" Is a most dang'rous weapon; since I read

" Of Julius Cæsar's death, I durst not venture

" Into a taylor's shop, for fear of *bodkins*."

Randolph's Muses' Looking-Glass. 1638.

ℳ — Out with your *bodkin*,

" Your pocket dagger, your stiletto."—

B. & Fl. Custom of the Country.

" there will be a desperate fray between two, made at all weapons, from the brown bill to the *bodkin*." Sapho & Phson, 1591: and in his comment on "speaking daggers" at the end of Sc. 2, A. III., he instances from the Return from Parnassus, 1606, "speaking *bodkins*." "From *boddiken* or small body." SKINNER.

(7) *To grunt and sweat*] Language is in its nature flux and variable above all things, and of course open to the inroads of fashion and refinement. Were we, because this word, as *gripe*, *crack*, &c., has lost its rank and dignity in modern use, to displace and expunge it from the pages of our earlier writers, we should do injury as well to the character of such author's style, as to the integrity and history of the language itself.

Mr. Steevens shews that this word was heretofore adapted to the expression both of the solemn and the tender.

" Round about I heard

" Of dying men the *grunts*."

Turberville's Ov. Canace to Macareus.

And Stanyhurst in his Virgil 1512, translates "*supremum congemuit*," "sighing it *grunts*."

And Dr. Johnson in his note on the word, "*hugger-mugger*," IV. 5. has justly laid it down, "if phraseology is to be changed, as words grow uncouth by disuse or gross by vulgarity, the history of every language will be lost: we shall no longer have the words of any author; and, as these alterations will be often unskillfully made, we shall in time have very little of his meaning." It had been well if Shakespeare's commentators had uniformly acted upon this maxim.

See "*lug the guts*," III. 3. Haml., "*hedge a king*," IV. 5. King, and "*o'ercrows*," V. 1. Haml.

(8) *The undiscover'd country, from whose bourn*

*No traveller returns*] This has been cavilled at by Lord Orrery and others, but without reason. The idea of a *traveller* in Shakespeare's time, was of a person who gave an account of his adventures. Every voyage was a *Discovery*. John Taylor has "*A Discovery by sea from London to Salisbury*."

FARMER.

And never, as it imports here, returns to disclose the mysteries of the world of shades. *Bourn* is boundary. See Warton's *Milt. Com.* 313.

(9) *Great pith and moment*] Vigor. "We have "*pith*" of life, IV. 1. King. The quartos read *pitch*; which Mr. Ritson thinks preferable, as an allusion to throwing the bar, a manly exercise, usual in country villages.

(10) *Nymph, in thy orisons, &c.*] Dr. Johnson thinks that "this is a touch of nature. Hamlet, at the sight of Ophelia, does not immediately recollect that he is to personate madness, but makes her an address grave and solemn, such as the foregoing meditation excited in his thoughts." And it may be, that, taken by surprise and struck with the propriety of closing his profound meditations, he forgets for a moment that he has a part to act. *Orison* is from *oraison*, Fr. prayer.

(11) *How does your honour for this many a day*] We have here a question respecting past time put in the present tense. By no grammatical allowance can *does* be made to represent *has done*; but in familiar discourse, in dramatic dialogue, it may pass, and be classed with such anomalies as in the opening of this play—" 'Tis now struck twelve."

(12) *If you be honest and fair, your honesty should admit no discourse to your beauty*] No address, approach to. If you really possess these qualities, chastity and beauty, and mean to support the character of both, your honesty should be so chary of your beauty, as not to suffer a thing so fragile to entertain discourse, or to be parleyed with. The lady, 'tis true, interprets the words otherwise; giving them the turn that best suited her purpose: and nothing is more frequent in our author, or more necessary to the craft of his vocation, than so to shape the phrase of his dialogue, as to accommodate it to the occasions of the succeeding speakers. Instead of "your honesty" the quartos read "you."

(13) *I have heard of your prattlings; God hath given you one pace, and you make yourselves another: you jig, you amble, you lisp.*] For *prattlings* the quartos read *paintings*, and for *pace*, *face*. The author, says Dr. Johnson, probably wrote both. In support of the reading of the folios Mr. Douce says, "it has not been observed, that *lisp*, &c. seems to refer to *prattlings*, as *jig* and *amble* do to *pace*." Illustr. II. 241. That the reading of the quartos was no unjust representation of the manners of the age, which Mr. Steevens thinks our author, in the spirit of his contemporaries, meant here to satirize, may be inferred from a

discourse of painting and tincturing women, 4to. 1616. An epigram, prefixed to it, is addressed "*Ad Nigellam, magis rubicundam quam verecundam, summo candore.*"

(14) *To a nunnery, go*] This part of Hamlet's conduct has been frequently charged as wantonly and unnecessarily harsh and brutal. It has to us, on the contrary, appeared to grow naturally and necessarily out of the cruel perplexity of his situation. Certainly it was not so felt by her who experienced it: neither does a disposition to such a carriage and conduct any way consist with his first feeling, when here he discovers her; for his language then, says Dr. Johnson, not recollecting that he is to personate madness, "is correct, consonant with his soliloquy, in which no disguise would be worn, and a touch of nature." His change of tone was then an act of recollection, and was, as is conceived, persisted in as an act of *necessity*; and that tone probably heightened from the very circumstance of his having previously tripped, and thence under a stronger conviction of this *necessity*.

Take a view of the state of his mind and his situation at this period. While deeply in love with Ophelia, to whom, by letter and otherwise, he had made the strongest protestations of it, his mind is overwhelmed by the sudden and mysterious death of his father, and the mysterious and scarcely less sudden marriage and coronation of his uncle and mother. Agitated, and with his faculties, from the effect of disappointed hope, suspicion, and fear, almost suspended, he sinks into despondence, and grows tired of life. Presently, by the preternatural disclosure made, his vengeance also is roused. Pledged too to the execution of it, and beset with spies, and danger and difficulty increasing round him, he becomes more and more indifferent to life, and even desirous of death. In this distracted and desperate state, and sworn to "bend every corporal agent," to strike that blow which would probably recoil upon himself, an object, the only one in this world that had any power to hold him to it, is thrown in his way. For a moment he forgets his situation; but recollection presently restores it, and, as a necessary precaution, dictates the course he pursues. Yet still, in spite of himself, we find him touching, again and again, the subject nearest his heart. It would have been base so to have trifled with her, as to have kept alive a flame which he was assured must soon be fatally extinguished.

We fully approve, therefore, of the feeling of a distinguished modern actor, and fall in with the sentiment of a writer who witnessed it. He says, "After having gone to the extremity of the stage, from a pang of parting tenderness, Mr. Kean came back to press his lips to Ophelia's hand. It had an electrical effect on the house. It explained the character at once (and such as Shakespeare meant it) as one of disappointed hope, of bitter regret, of affection suspended, but not obliterated, by the

cruelty of his fate, and the distraction of the scene around him."

(15) *The courtier's, soldier's, scholar's, eye, tongue, sword.*] Dr. Farmer has shewn, that the collocation of words in exact correspondence with each other, was not insisted upon by our author; and that even Quintilian, a classical and critical author, thought such scrupulous arrangement unnecessary, though writing in prose.

"Princes are the *glass*, the *school*, the *book*,  
"Where subjects eyes do *learn*, do *read*, do *look*."

Tarq. and Lucrece.

And in Quintilian: "Multum agit sexus, ætas, conditio; ut in *fæminis*, *senibus*, *pupillis*, *liberas*, *parentes*, *conjuges*, *alligantibus*."

(16) *That unmatch'd form and feature of blown youth,  
Blasted with ecstasy:*] That matchless form of blooming youth mildewed and distracted. "The *feature* or fashion, or the proportion and figure of the whole body. *Conformatio quædam et figura totius oris et corporis, συμπεριπλά.*" Baret's *Alvearie*, fo. 1580.

In the sense of the entire figure it is used in *Cymb. V. 5. Iach.*

"For *feature* laming  
"The shrine of Venus, or straight pight Minerva."

And so Mr. Steevens shews it was used by Spenser.

"Thus when they had the witch disrobed quite,  
"And all her filthy *feature* open thrown." *F. Q. B. I. c. 8.*  
"She also doft her heavy haberjeon,  
"Which the fair *feature* of her limbs did hide." *Ib. III. 9.*

*Blown* is ripe, out of the bud. For *feature* the quartos read *stature*. *Ecstasy* is being carried out of oneself, distraction, alienation of mind.

"Nor sense to *ecstasy* was e'er so thrall'd."

III. 4. *Hamlet*.

Mr. Steevens quotes Gaw. Dougl.

"In *ecstasy* she stood, and mad almight."

(17) *robustious perriwig-pated fellow*] Boisterous and pompous: in deportment and dress making a false and extravagant show of passion. Mr. Steevens cites *Every Woman in her Humour*, 1609: "—as none wear hoods but monks and ladies, and feathers but fore-horses, &c.—none *perriwigs* but *players* and pictures."

(18) *groundlings*] The part of the audience that answered to our upper gallery.

Ben Jonson mentions the *groundlings* with contempt: "The understanding gentlemen of the *ground* here." And in *The Case is Alter'd*, 1609: "— a rude barbarous crew that have no brains, and yet *grounded* judgements; they will hiss any thing that mounts above their *grounded* capacities."

"Be your stage-curtains artificially drawn, and so covertly shrowded that the squint-eyed *groundling* may not peep in?" *Lady Alimony*, 1659.

In our early play-houses the pit had neither floor nor benches.

The *groundling*, in its primitive signification, means a fish which always keeps at the bottom of the water. STEEVENS.

The *groundling* and gallery commoner are classed together in Decker's *Guls Hornbook*, 1609, p. 27.

(19) *capable of nothing but inexplicable dumb shows, and noise*] i. e. have a *capacity* for nothing but dumb shows; *understand* nothing else. So, in Heywood's *History of Women*, 1624: "I have therein imitated our *historical* and comical poets, that write to the stage; who, lest the auditory should be dulled with serious discourses, in every act present some zany, with his mimick gesture, to breed in the less *capable* mirth and laughter." MALONE.

These are shows too confusedly conducted to explain themselves.

In Heywood's play of the *Four Prentices of London*, 1615, the Presenter says:

"I must entreat your patience to forbear  
 "While we do feast your eye and starve your ear.  
 "For in *dumb shews*, which, were they writ at large,  
 "Would ask a long and tedious circumstance,  
 "Their infant fortunes I will soon express:" &c.

Then follow the *dumb shows*, which well deserve the character Hamlet has already given of this species of entertainment, as may be seen from the following passage: "Enter Tancred, with Bella Franca richly attired, she *somewhat affecting him*, though she *makes no show of it*." Surely this may be called an *inexplicable dumb show*. STEEVENS.

For the order of these dumb shews Mr. Steevens refers to Gascoigne and Kilwolmersh's *Jocasta*, 1566.

(20) *Termagant*] *Termagaunt* (says Dr. Percy, at the end of *K. Estmere*, vol. I.) is the name given in the old romances to the god of the *Sarazens*; in which he is constantly linked with *Mahound*, or *Mohammed*. Thus, in the legend of *Syr Guy*, the Soudan swears:

"So helpe me *Mahowne* of might,  
 "And *Termagaunt*, my God so bright." And  
 "Nor fright the reader with the Pagan vaunt  
 "Of mightie *Mahound*, and greate *Termagaunt*."  
 Hall, Sat. I. And

“ ——— let whirlwinds and confusion teare  
 “ The center of our state; let giants reare  
 “ Hill upon hill; let westerne *Termagant*  
 “ Shake heaven’s vault.” Marston, Sat. VII.

*Termagant* is also mentioned by Spenser in his *Fairy Queen*, and by Chaucer in *The Tale of Sir Topas*: and by Beaumont and Fletcher, in *King or no King*, as follows: “ This would make a saint swear like a soldier, and a soldier like *Termagant*.” And in Massinger’s *Picture*:

“ ————— a hundred thousand Turks  
 “ Assail’d him, every one a *Termagaunt*.” STEEVENS.  
 And in Bale’s *Acts of English Votaries*:

“ Grennyng upon her, lyke *Termagauntes* in a play.”  
 RITSON.

“ This Saracen deity is constantly called Tervagan in an old romance in the Bodleian library (and Ritson derives it from *ter* and *vagans*, the action of turning three times round in ancient magical incantations) says Tyrwhitt: and Ritson quotes Ariosto:

“ Bestemmiando, Macone\*, et *Trivigante*.”

And Mr. Todd adds:

“ Invocando Apollino, et *Trivigante*,  
 “ Brusantino, Angelica, Inamorata.”

1553. c. xxvii. p. 167.

“ And Mahound and *Termagant* come against us, we’ll fight with them.” Hist. of the Tryall of Chevalry, 4to. Lond. printed by Simon Stafford.

“ And oftentimes by *Termagant* and Mahound swore.”

F. Q. VI. VII. 47. Spens. VII. 28.

See Ritson’s *Metrical Romances*, I. 260.

(21) ——— *out-herods* Herod] The character of *Herod* in the ancient mysteries, was always a violent one.

See the *Coventriæ Ludus* among the Cotton MSS. Vespasian D. VIII:

“ Now I regne lyk a kyng arrayd ful rych,  
 “ Rollyd in rynggs and robys of array,  
 “ Dukys with dentys I drive into the dych;  
 “ My dedys be full dowty demyd be day.”

Again, in *The Chester Whitsun Plays*, MS. Harl. 1013:

“ I kyng of kynges, non soe keene,  
 “ I sovraigne sir, as well is seene,  
 “ I tyrant that maye bouthe take and teene  
 “ Castell, tower, and towne;  
 “ I welde this worlde withouten wene,  
 “ I beate all those unbuxome beene;  
 “ I drive the devills alby dene  
 “ Deep in hell adowne.

\* Mahound.

“ For I am kinge of all mankinde,  
 “ I byd, I beate, I lose, I bynde,  
 “ I master the moone; take this in mynde  
 “ That I am most of mighte.

“ I ame the greatest above degree,  
 “ That is, that was, or ever shall be;  
 “ The sonne it dare not shine on me,  
 “ And I byd him goe downe.

“ No raine to fall shall now be free,  
 “ Nor no lorde have that liberty  
 “ That dare abyde and I byd fleey,  
 “ But I shall crake his crowne.”

See The Vintner's Play, p. 67.

Chaucer, describing a parish clerk, in his Miller's Tale, says:

“ He plaieth *Herode* on a skaffold high.”

The parish clerks and other subordinate ecclesiasticks appear to have been our first actors, and to have represented their characters on distinct pulpits or *scaffolds*. Thus, in one of the stage-directions to the 27th pageant in the Coventry collection already mentioned: “ What tyme that processyon is entered into y<sup>e</sup> place, and the Herowdys taken his *schaffalde*, and Annas and Cayphas their *schaffaldys*,” &c. STEEVENS.

“ Of bewte and of boldnes I ber evermore the belle,  
 “ Of mayn and of myght I master every man;  
 “ I dyng with my dwtiness the devyl down to helle,  
 “ For bothe of hevyn and of earth I am kynge certayn.”

Coventry's Plays, Cotton MSS. p. 92. MALONE.

And in The Unluckie Firmentie, by G. Kyttes, 4to. bl. l.:

“ But he was in such a rage  
 “ As one that shulde on a stage  
 “ The part of *Herode* playe.” RITSON.

See Douce's Illustrat. II. 241.

(22) *in your allowance, o'erweigh a whole theatre of others]*  
 By your admission preponderate, &c. The text is in the spelling of the quartos. The folio of 1632 reads *ore-sway*. Mr. Malone observes, Ben Jonson seems to have imitated this passage in his Poetaster, 1601:

“ ————— I will try  
 “ If tragedy have a more kind aspect;  
 “ Her favours in my next I will pursue;  
 “ Where if I prove the *pleasure but of one*,  
 “ *If he judicious be, he shall be alone*  
 “ *A theatre unto me.*”

(23) *not to speak it profanely, that, neither having accent nor gait, &c. &c.]* Entering his protest that he did not mean to



speaking profanely by saying, that there could be any such thing as a journeyman Creator, he says—"the voice and carriage of these execrable mimics is so unnatural, so vile a copy of their original; that, not to speak it profanely, I have thought in what they exhibited, from the sample they gave, so far as these were specimens of their workmanship, that Nature's journeymen had been making men; inasmuch as such as these could not have been the handywork of God." But *profane* was certainly at that time very generally used for any thing gross, licentious, or indelicate. See Braban. to Iago. Othel. I. 1.

(24) *Speak no more than is set down for them*]

"—— you, sir, are incorrigible, and  
 "Take licence to yourself to add unto  
 "Your parts, your own free fancy."

Brome's Antipodes, 1638.

"—— That is a way, my lord, has been allow'd  
 "On elder stages, to move mirth and laughter." Ib.  
 "—— Yes, in the days of *Tarlton*, and of *Kempe*,  
 "Before the stage was purg'd from barbarism." Ib.

Stowe informs us, that among the twelve players who were sworn the queen's servants in 1583, "were two rare men, viz. Thomas Wilson, for a quick delicate refined *extemporall witte*; and Richard Tarleton, for a wondrous plentiful, pleasant *extemporall witt*." 1615. p. 697.

"— I absented myself from all plaies, as wanting that merrye Roscius of plaiers, that famosed all comedies so with his pleasant and *extemporall invention*." Tarleton's Newes from Purgatory.  
 STEEVENS.

The clown very often addressed the audience in the middle of the play, and entered into a contest of raillery and sarcasm with such of the audience as chose to engage with him. It is to this absurd practice that Shakespeare alludes. See Historical Account of our Old English Theatres. MALONE.

(25) *some quantity of barren spectators*] Dull, unapprehensive, unpregnant.

"Why laugh you at such a *barren* rascal."

Tw. N. I. 5. Malv.

"The shallowest thickskin of that *barren* sort."

Mids. N. Dr. III. 2. Puck.

See Tw. N. I. 3. Maria.

(26) *For what advancement may I hope from thee,  
 That no revenue hast, &c.*]

"What shalt thou expect,

"To be depender on a thing that leans?"

Cymb. I. 6. Queen.

(27) *Crook the pregnant hinges of the knee,*  
*Where thrift may follow fauning.]* Kneel, bend the projection of the knee, where *thriving* or emolument may follow sycophancy. *Pregnant* is bowed, swelled out, presenting themselves, as the form of pregnant animals.

“Hath the *pregnant* instruments of wrath,  
 “Prest for this blow.” *Pericl.* IV. Chor.

See II. 2. *Polon.* & Tw. N. II. 2. *Viola.* *Fauning* is the reading of the quartos.

(28) *Since my dear soul was mistress of her choice,*  
*And could of men distinguish, her election*  
*Hath seal'd thee for herself]* *Dear* is out of which arises the liveliest interest. Thus “*dear* concernings.” III. 4. *Hamlet*. See “*dearest* foe.” I. 2. *Hamlet*. *Distinguish of*, is distinguish *between*, or discriminate. *Her choice*, the reading of our text, instead of *my*, that of the folios, is from the quartos; which also read and punctuate

“And could of men distinguish her election,  
 “S’ hath seal’d,” &c.

(29) *Whose blood and judgment are so well co-mingled]* In whom the passions and reason hold so mixed and divided a mastery and empire: as Antony of Brutus:

“The *elements* so mix’d in him.” *Jul. Cæs.* V. 1. And  
 “*Proportion’d*, as one’s heart would wish a man.”  
*Rom. & Jul.* III. 5. Cap.

Dr. Johnson says, according to the doctrine of the four humours, *desire* and *confidence* were seated in the blood, and *judgment* in the phlegm, and the due mixture of the humours made a perfect character.

(30) *In my heart’s core]* *Cœur*, Fr. my very heart; its inmost folds. Mr. Steevens cites Chapman II. VI. “Fed upon the *core* of his sad bosom.” “*Ὁν ὑπερ καρδων*” is the orig. v. 202.

(31) *damned ghost]*

“What voice of *damned ghost* from Limbo lake,  
 “Or *guileful spright*.” *F. Q.* I. II. 32.

(32) *As Vulcan’s stithe]* *Stithe* is to be pronounced as a dissyllable. It is written *stithy* in the quartos. The folio of 1632 reads *stith*. The words *stithy*, *stithe*, and *stith*, were the same, and used indifferently to express either the iron used to work upon, or the workshop; though in later times *stith* has

been confined to the sense of "anvil," and *stithy* to that of "the shop." Baret, in his *Alvearie*, fo. 1580, writes *stithie*, and refers to anvil, which he renders "Incus, *αγκύρα*, without bellows, anvils, and *stithées*, sans enclumes et soufflets." In Arth. Golding's *Jul. Solinus*, 4to. 1587, ch. 64, *stythes* is his translation of *incudibus*: and such must be the sense of the verb in our author. Tr. & Cress. IV. 5.

"Now, by the *forge* that *stithied* Mars's helm." Hector. The word itself was written any way. Huloet has *stith*. Junius, Skinner, Holyoke, Littleton, have *stithy*. The *Promptuar. parvulor*. "*Stythe*, incus." The *Ortus Vocabulor*. "Incus, an anvelde or *stedy*." 1514.

(33) *you played once in the university, you say?*] It should seem from the following passage in Vice Chancellor Hatcher's Letters to Lord Burghley, on June 21, 1580, that the common players were likewise occasionally admitted to perform there: "Whereas it has pleased your honour to recommend my lorde of Oxenford his players, that they might show their cunning in several plays already practised by 'em before the Queen's majesty"—(denied on account of the pestilence and commencement:) "of late we denied the like to the Right Honourable the Lord of Leicester his servants." FARMER.

As far as this extract goes, no more is shewn, than that *applications* of this sort were *occasionally made* by great men, who had retainers of this description, to the Universities; but there were most probably grounds, and those founded upon their ideas of academical discipline, that disposed their governors always to find reasons for rejecting them.

Mr. Malone adds, "the practice of acting Latin plays in the universities of Oxford and Cambridge is very ancient, and continued to near the middle of the last century. They were performed occasionally for the entertainment of princes and other great personages; and regularly at Christmas, at which time a *Lord of misrule* was appointed at Oxford to regulate the exhibitions, and a similar officer with the title of *Imperator* at Cambridge. The most celebrated actors at Cambridge were the students of St. John's and King's colleges: at Oxford those of Christ-Church. In the hall of that college a Latin comedy called *Marcus Geminus*, and the Latin tragedy of *Progne*, were performed before Queen Elizabeth in the year 1566; and in 1564, the Latin tragedy of *Dido* was played before her majesty when she visited the university of Cambridge. The exhibition was in the body or nave of the chapel of King's college, which was lighted by the royal guards, each of whom bore a staff-torch in his hand. See Peck's *Desider. Cur.* p. 36, n. x. The actors of this piece were all of that college. The author of the tragedy, who in the Latin account of this royal visit, in the Museum, [MSS. Baker, 7037, p. 203,] is said to have been *Regalis Collegii olim socius*, was, I believe, John Rightwise, who was

elected a fellow of King's college, in 1507, and according to Anthony Wood, "made the tragedy of Dido out of Virgil, and acted the same with the scholars of his school [St. Paul's, of which he was appointed master in 1522,] before Cardinal Wolsey, with great applause." In 1583 the same play was performed at Oxford, in Christ-Church hall, before Albertus de Alasco, a Polish prince Palatine, as was William Gager's Latin comedy, entitled *Rivales*. On Elizabeth's second visit to Oxford, in 1592, a few years before the writing of the present play, she was entertained on the 24th and 26th of September, with the representation of the last-mentioned play, and another Latin comedy, called *Bellum Grammaticale*."

The frequent notices of exhibitions of this sort by the students themselves, in addition to the absence of all direct evidence of any such having been allowed by common players, together with the academical principle alluded to, seem very strongly to negative the probability of stage plays having been performed in the universities by professed actors.

(34) *I did enact Julius Cæsar: I was killed i'the Capitol]* A Latin play on the subject of Cæsar's death was performed at Christ-Church in Oxford, in 1582; and several years before, a Latin play on the same subject, written by Jacques Grevin, was acted in the college of Beauvais, at Paris.

The notion that Julius Cæsar was killed in the Capitol is as old as the time of Chaucer:

" This Julius to the *capitolie* wente  
 " Upon a day as he was wont to gon,  
 " And in the *capitolie* anon him hente  
 " This false Brutus, and his other soon,  
 " And sticked him with bodekins anon  
 " With many a wound," &c. *The Monkes Tale*.

Tyrwhitt's edit. Vol. II. p. 31. MALONE.

(35) *It was a brute part of him to kill so capital a calf there]* In each instance of this play upon words, we have earlier examples. For the first Mr. Steevens cites Harrington's *Metamorphosis of Ajax*, 1596. " O brave-minded *Brutus!* but this I must truly say, they were two *brutish parts* both of him and you; one to kill his son for treason, the other to kill his father in treason." And the other we have in an early period of the Roman stage. "*Capiti fraudem capitale hinc creas.*" Plaut. *Mil. Glorios.* II. 3. *Palæstrius*.

(36) *they stay upon your patience]* Await your slowest and tardiest convenience. " Worthy Macbeth, we stay upon your leisure." I. 3. Banq.

(37) *at Ophelia's feet.]* To lie at the feet of a mistress during any dramattick representation, seems to have been a common act of gallantry. So, in B. and Fl. *Queen of Corinth*.

" Ushers her to her couch, *lies at her feet*

" *At solemn masques, applauding what she laughs at.*"

" *To lie along in ladies lappes.*"

Gascoigne's Green Knight's &c. STEEVENS.

(38) *Nay, then let the devil wear black, for I'll have a suit of sables.*] "Nay then, if dead so long, after so distant a period, let the devil (let my uncle, he perhaps would have it understood) wear mourning, for I'll have (for I am not of their colour and fashion) a rich and superb suit; and such sables were:" though this, as Dr. Farmer observes, is said under an equivocal: for sables are a dress of a denomination and cast that conveys the idea of gloom and mourning, and in IV. 7. King, it is coupled with "weeds," and is said to "import grave-ness." It was spoken, to the ear at least, wildly, and was so far meant to be confused: as very many equivocal neither are, or are meant to be understood by the many. "A knavish speech sleeps in a fool's ear." 'Twas masquing, 'twas disguise in part: but "there was method in it:" and that it could not be called strictly and properly incoherent, the very next passage, and its plain connexion with it, abundantly shews.

Dr. Farmer quotes Massinger's Old Law:

"A cunning grief,

"That's only faced with *sables* for a show,

"But gawdy-hearted."

That they were the appendages of splendor and magnificence Mr. Malone proves by the statute of apparel, 24 Henry VIII. c. 13, (article *furres*,) in which it is ordained, that none under the degree of an *earl* may use *sables*.

Bishop says in his *Blossoms*, 1577, speaking of the extravagance of those times, that a *thousand ducates* were sometimes given for "a face of *sables*."

"Would you not laugh to meet a *great counsellor of state*, in a flat cap, with his trunk-hose, and a hobby-horse cloak, and yond haberdasher in a velvet gown trimm'd with *sables*?" Jonson's Discoveries.

Florio, in his *Italian Dictionary*, 1598, thus explains *zibellini*: "The rich furre called *sables*."—*Sables* is the skin of the sable martin. See Cotgrave's *French Dict.* 1611: "Sebilline martre sebel. The sable martin; the beast whose skinn we call *sables*." MALONE.

(39) *The hobby horse*] This character, that figured as a principal one in the May-games and Morris-dances, the rustic sports of our earlier ancestors, was, after the reformation, banished from the stage and the village green by our purer and sourer reformers. See L. L. L. III. 1. Moth.

(40) *The dumb shew enters*] It has been insisted, that this dumb shew ought at all times to have been omitted in repre-

sentation ; or that the interlude itself might have been spared ; as the shew, containing every circumstance of the murder, must have operated upon the King's feelings with full as much effect as the dialogue.

But, since the usage of the time warranted, and, as it should seem, even demanded it, should we not rather say, how could it have been omitted ? Hamlet, it should at the same time be observed, intent upon "catching the conscience of the king," would naturally wish that his "mouse-trap" should be doubly set ; and could never be supposed willing to relinquish any one of those engines, the use of which custom had authorised. For the one, the dumb shew, "the groundlings" would be sure to clamour : and under the impression that dialogue might be more poignant and strike deeper, our author, calling in the aid of the interlude, has made the king take alarm at the subject being brought forward in plain terms, and express his apprehension of "offence in that argument," of which he was already in possession : and at this in fact he "blenches."

Instead of *enters*, the modern editors read with the quartos *follows*.

(41) *Miching mallecho*] A skulking, roguish, aim at mischief. *Mychen* or *stelen pryvely*. Promp. parv. See I. H. IV. Falst. II. 4. In Minshieu's Spanish Dict. 1617, *malhecho* is rendered malefactum : and we are informed, that *malhecho* is compounded of *mal*, bad, and *hecho*, the past participle of *hacer*, to do ; and may be literally rendered *misdeed*.

(42) *Belike*] Perchance, peradventure. Mr. Tooke says, "*Lykke* in Danish, and *lycka* in Swedish, mean *luck*, i. e. chance, hazard, hap, fortune, adventure." Divers. of Purley. I. 484.

(43) *Posy of a ring*.] When this word in this sense, that of a small extract or bunch, was first so spelt, we are at a loss to say. We so find it again in M. of V. Grat. V. 1. and, such was the use of earlier times. In Sir Thos. Hoby's Courtyer, &c. amongst his chief qualities is enumerated "to have in triumphes comelie armour, liveries of sightlie and meerie colours wyth wittie *poesies* and pleasant divises." 4to. 1561. ad finem. The words are certainly the same.

(44) *Phœbus' cart*] Car. "A cart or a charret. Currus. Plaustrum." Whittintoni Lucubrationes, 4to. 1527. Mr. Steevens cites Ch. Knight's Tale, Tyrwhitt, v. 2024.

"The blissful Phœbus bricht,

"The lamp of joy, the heavens gemme of licht,

"The golden *cairt*, and the ethereal King."

K. James's Reules and Cautelis of Scottis Poesie, 1584.

See "*Carr*." Tw. N. II. 5. Fabian ; and Tyrwhitt's Chauc. v. 2024.

(45) *orbed ground*] The globe of the earth.

“ Sometimes diverted, their poor balls are tied  
“ To the *orbed* earth.” Lover’s Complaint.

(46) *borrow’d sheen*] *Sheen* is shine or lustre. Mr. Todd refers to the Comicall Historie of Alphonsus, by R. G. 1599:

“ Thrise ten times Phoebus with his golden beames  
“ Hath compassed the circle of the skie,  
“ Thrise ten times Ceres hath her workemen hir’d,  
“ And fild her barnes with frutefull crops of corne,  
“ Since first in priesthood I did lead my life.”

(47) *nothing must*] After *must* we here find in the quartos,

“ For women fear too much, even as they love,”

without any corresponding line in rhyme: and the next line runs:

“ And women’s fear and love *hold* quantity.”

(48) *And as my love is siz’d my fear is so*] Cleopatra expresses herself much in the same manner, with regard to her grief for the loss of Antony:

“ ——— our *size* of sorrow,  
“ *Proportion’d* to our *cause*, must be as *great*  
“ As *that* which makes it.” THEOBALD.

(49) *My operant powers their functions leave to do*] My active energies, or faculty of exertion, cease to perform their offices. Instead of *their*, the reading of the quartos, the folios have *my*. Mr. Steevens says, *operant* is used in Timon of Athens as an epithet to poison: and quotes Heywood’s Royal King and Loyal Subject, 1637:

“ ——— may my *operant* parts  
“ Each one forget their office!”

(50) *The instances*] The inducements, importunities. The verb seems to be used much in this sense in W. T.’s Discourse of Eternitie, 4to. Oxford, 1633, p. 33. “ Nay oftentimes wee *instance* God for such graces as we are loath to obtaine: like Saint Augustine, who prayed for continency, but not yet.”

(51) *Purpose is but the slave to memory;*

*Of violent birth, but poor validity*] The resolutions we form are *dependant* upon the feeling and impression of an hour that is gone, and a thing past. Their conception and origin is violent and passionate; but their progress and close of little vigour or efficiency. With something of a similar thought we have a similar phraseology, in I. H. IV. V. 4. as Mr. Steevens points out.

“ But *thought’s* the *slave* of life.”



(52) *The violence of either grief or joy*

*Their own enactures with themselves destroy]* *Either,* and *other*, the reading of the folios, were the same words: and we conceive it to be the accuracy of modern times that discovers the difference between *enactors* and *enactures*: it would not have been discernible by a reader of Shakespeare's day.

(53) *An anchor's cheer in prison be my scope]* May an anchor or hermit's fare or lot be the point or goal of my utmost expectations! We have followed the modern editors; but for *an* the quartos read *and*. Mr. Steevens observes, this abbreviation of the word *anchoret* is very ancient. I find it in the Romance of Robert the Devil, printed by Wynken de Worde: "We haue robbed and killed nonnes, holy *aunkers*, preestes, clerkes," &c. Again: "the foxe will be an *aunker*, for he begynneth to preche."

And it occurs in Hall's Satires, 1602, p. 18.

(54) *Tropically]* Figuratively, by a *turn* we give things. "We use the word *mouton*, that is, sheepe, *tropically*, not so much to signifie a sot, as a simple soule, who suffers himself to be led by the nose, as we say." R. C.'s Stephens's Apology for Herodotus, fo. 1608, p. 26.

(55) *The image of a murder]* The lively pourtraiture, or representation, as well in picture as in sculpture. "No counterfeit, but the true and perfect *image* of life indeed." I. H. IV. Falst. V. 4. "*Image* of that horror." Lear, last sc. and V. 2. Haml.

(56) *Baptista]* I believe *Battista* is never used singly by the Italians, being uniformly compounded with *Giam* (for *Giovanni*), and meaning of course, *John the Baptist*. Ritson. Signior Baptista is a character in the *Taming of the Shrew*.

(57) *I could interpret, &c.]* In Tim. the Poet says,

"To the dumbness of the gesture

One might *interpret*." I. 1.

Mr. Steevens adds, "this refers to the interpreter, who formerly sat on the stage at all *motions* or *puppet-shows*, and interpreted to the audience.

"O excellent *motion*! O exceeding *puppet*!

"Now will he *interpret* for her." Two G. of V.

Again, in Greene's Groatsworth of Wit, 1621: "—It was I that penned the moral of Man's wit, the dialogue of Dives, and for seven years' space was absolute *interpreter of the puppets*."

(58) *So you mistake [your] husbands]* From the quartos the modern editors add "*your husbands*." Acting upon an ill or false principle, you neither rightly or wisely take them. Dr.



Farmer instances Bartholomew Fair: "Your true trick, rascal, must be to be ever busie, and *mistake* away the bottles and cans, before they be half drunk off." Ursula. And Mr. Steevens, "—To *mistake* six torches from the chandry, and give them one." Jonson's *Masque of Augurs*.

Again, in *Questions of Profitable and Pleasant Concernings*, &c. 1594: "Better I were now and then to suffer his remisse mother to *mistake* a quarter or two of corne, to buy the knave a coat with," &c.

(59) *and a forest of feathers, if the rest of my fortunes turn Turk*] *Turn Turk* is turn topsey-turvey, undergo a total and ruinous change. We have the phrase in *Much ado*, &c. III. 4. Marg. Mr. Steevens cites Greene's *Tu Quoque*, 1614. "This it is to "*turn Turk*," from an absolute and most complete gentleman, to a most absurd, ridiculous, and fond lover." "*Forest of feathers*" is a numberless supply of that indispensable article of stage dress.

(60) *Provincial roses*] *Provencial*, *provençal*, *provincial*, are the same words. Mr. Warton thinks roses of *Provence*, formerly much cultivated, are here meant; but Mr. Douce says, "there is no evidence to shew that *Provence* was ever remarkable for its roses; but it is well known, that *Provins*, in *La Basse Brie*, about forty miles from Paris, was very celebrated for their growth: of which the best cataplasms are said to have been made. According to tradition, it was imported from Syria. It is probably this kind, which, in our old herbals, is called the Great Holland or *Province* rose." *Illustrat.* II. 247.

Johnson observes, when shoe-strings were worn, they were covered, where they met in the middle, by a ribband, gathered in the form of a rose. So, in an old song:

"Gil-de-Roy was a bonny boy,  
"Had roses tull his shoon."

(61) *Razed shoes*] *Race*, *rasc*, and *raze*, are the same word, as *raye* nearly is: and signify, as may be seen in Cotgrave and Minshieu, to streak or stripe, to dash, or obliterate.

It means here *slashed*, i. e. with cuts and openings, says Mr. Steevens, who quotes Stubbs's *Anatomy of Abuses*, 1595. "*Razed*, carved, cut, and stitched." He adds, that Bulwer, in his *Artificial Changeling*, speaks of gallants who pink and *raze* their satten, damask, and Duretto skins. The word, though differently spelt, is used in nearly the same signification in Markham's *Country Farm*, p. 585: "—baking all (i. e. wafer cakes) together between two irons, having within them many *raced* and checkered draughts after the manner of small squares."

(62) *a cry of players*] A chorus, a set, company; and it is used in other occupations. Of hounds we have a *cry* in *M. N. Dr.* IV. 1. *Thes.* and of hell-hounds in *Par. Lost*, II. 654. We

have a *crie* of curs in Coriol. III. 3. Coriol. and of citizens, IV. 6. Menen.; and from Decker's strange Horse-race, 1613, Mr. Malone instances a *cry* of serpents. The quartos read "a city."

(63) Hor. *Half a share.*

Ham. *A whole one, I.]* The actors in our author's time had not annual salaries as at present. The whole receipts of each theatre were divided into shares, of which the proprietors of the theatre, or *house-keepers*, as they were called, had some; and each actor had one or more shares, or part of a share, according to his merit. See my Account of the Ancient Theatres. MALONE.

"I would I were a player, and could act

"As many parts as came upon a stage:

"And in my braine could make a full compact

"Of all that passeth betwixt youth and age,

"That I might have *five shares* in every play."

I would and yet I would not, 4to. 1614, Stanz. 74.

"A whole one, *I,*" is, "say I."

(64) *O Damon dear]* Hamlet calls Horatio by this name, in allusion to the celebrated friendship between *Damon* and *Pythias*. A play on this subject was written by Richard Edwards, and published in 1582. STEEVENS.

The friendship of Damon and Pythias is also enlarged upon in a book that was probably very popular in Shakspeare's youth, Sir Thomas Eliot's Governour, 1553. MALONE.

(65) *A very, very—Paiocke]* Mr. Pope substituted *peacock*; which is most probably no more than the modern spelling, and doubtless the meaning of the old word. As he began, Hamlet closes in mere playfulness; as if he let the rhyme run, though not in the identical term, he calls the king an ass: for such, as Dr. Farmer says, was the proverbial use of Peacock. "A *peacocke* foole." Gascoigne's Weeds. "Circe's witches turne vain glorious fooles into asses, gluttonous fooles into swine, pleasant fooles into apes, proud fooles into *peacocks*." Nixon's strange Foot-post, 4to. 1613, signat. B. 3.

(66) *distempered]* Discomposed. "The Lacedemonian ambassador another day in the afternoone, finding the Persian king at a rere banquet, and to have taken the wine somewhat plentifully, turned back againe, saying, there is no houre to deale with a man so *distempered* by surfet." Puttenham's Arte of Poesie, 4to. 1589, p. 236. "It proceeded upon surfet and *distemper* in his diet." Ib. 242. And he presently uses the term in a large sense to Rosencr.

(67) *by these pickers, &c.]* By these hands: the phrase is taken from our church catechism, where the catechumen, in his

duty to his neighbour, is taught to keep his hands from *picking and stealing*. WHALLEY.

"*Pyker* or lytell thefe." Promptuar. parvulor. "Furtificus, a *picker* or privie stealer." Biblioth. Eliotæ. fo. 1559. "A great *pyker* makes a profer to a stronge thefe. Furax gradum facit ad insignem latronem." Vulgaria Hormanni. 4to. 1530, signat. iiii. 3, b. "After whiche sorte of bourdyng our feloe myndyng to signifie that Cicero was a bryber and a previe theef, in stede of Tullius called hym Tollius (for tollere is to take awaye) as theeves and *pickers* dooe take awaye by embesleyng." Nic. Udall's Erasmus's Apopthegm, 12mo. 1542, fo. 323. "We say that a theft or *pickerie* is done with a good grace, when the cautels and subtilities of thieves and thieving is well observed." G. North's Philbert's Philosopher of the Court, 18mo. 1575, p. 95. "Every extortioner, every *picker*, every robber." Barnabe Rich's Honestie of this Age, 4to. 1616, p. 4.

(68) *O, the recorder:—let me see one.—To withdraw with you*] The two royal emissaries at first only request that the prince would "vouchsafe them a word;" and they then acquaint him with the king's rage, and the queen, his mother's, command to visit her. They then, *by a waving of the hand, or some such signal*, as the exclamation of Hamlet denotes, intimate, that he should remove to some more retired quarter. Although aware that the above, their only proper business, could not require any private communication, he at first, in gentle expostulation, reproaches them; but presently recollecting their insidious aims, and feeling at the same time, as an indignity, the freedom taken in thus beckoning him to withdraw, he in a moment assumes a different tone; and, with the most galling sneer and interrogatory, heaps upon them the utmost contempt and contumely.

(69) *recover the wind of me*] Get on the blind side. Mr. Steevens cites The Second Maiden's Tragedy, MS.

"—— Is that next?

"Why, then, I have your ladyship *in the wind*."

And Mr. Henderson, Churchyard's Worthiness of Wales:

"Their cunning can with craft so cloke a troeth,

"That hardly we shall *have them in the winde*,

"To smell them forth or yet their fineness finde."

*Recover* appears to be used by our author much as *recuperare* is in Latin, to gain or reach.

"The forest is not three leagues off,

"If we *recover* that, we're sure enough."

Two G. of V. Egl. V. 1.

(70) *Though you can fret me, you cannot play upon me*] "A *fret* is a stop, or key, of a musical instrument. Here is, there-

fore, a play upon the words. Though you can fret, stop, or vex, you cannot play or impose upon me." Douce's *Illustrat.* II. 250.

(71) *Then will I come to my mother by and by*] Then will I assent to your request, as yours is assentation to every thing I say.

(72) *The witching time of night, when churchyards yawn*]

"Now it is the time of night

"That the graves all gaping wide."

M. N. Dr. V. 2. Puck.

(73) *And do such bitter business as the day*] Shocking, horrid. The quartos read

"Such business as the bitter day."

Mr. Steevens quotes Watts's *Logick*. "*Bitter* is an equivocal word; there is *bitter* wormwood, there are *bitter* words, there are *bitter* enemies, and a *bitter* cold morning."

"*Bitter* sky," we may add, is the language of Amiens's song in *As you, &c.* II. 7.; and we have had "*bitter* cold," I. 1. Fran.

(74) *speak daggers*] Benedict says of Beatrice, "she *speaks* poniards." M. ado, &c. II. 1. Mr. Steevens instances the Return from Parnassus, 1606. "They are pestilent fellows, they *speak* nothing but *bodkins*." And Plautus's *Aulularia*, II. 1.

"M<sup>R</sup>. Quia mihi misero cerebrum excutiant

"Tua dicta, soror: *lapides loqueris*."

(75) *shent*] Rebuked. "*Shenden* or blamen." Culpo. Promptuar. parvulor. Mr. Steevens cites The Coxcomb of B. and Fl. "We shall be *shent* soundly." Chaucer gives the noun v. 13836.

"God shilde his corps from *shonde*;"

which Mr. Tyrwhitt interprets "harme or injury;" and in the *Persones Tale shendship*, which he interprets, "ruin, punishment." 8vo. 1778, III. 164.

(76) *Hazard so near us, as doth hourly grow*

*Out of his lunacies*] The king had proposed this scheme immediately after Hamlet's interview with Ophelia, at the close of the last scene. Instead of *lunacies*, the quartos read *brows*: i. e. springs out of, or shows itself in; the lowering and threatening aspect he wears.

(77) *May one be pardon'd, and retain the offence*] That, for the possession of which the offence was committed. Mr. M. Mason points out, in *Philaster*, the King, who had usurped his crown, praying for forgiveness,

“ ——— But how can I  
 “ Look to be heard of gods, that must be just,  
 “ Praying upon the ground I hold by wrong ?”

(78) *grossly, full of bread*] Unpurged, surfeit-crammed. Mr. Malone says, the uncommon expression, *full of bread*, our poet borrowed from the sacred writings: “ Behold, this was the iniquity of thy sister Sodom; pride, *fulness of bread*, and abundance of idleness was in her and in her daughters, neither did she strengthen the hand of the poor and needy.” *Ezekiel*, xvi. 49.

(79) *Then trip him, that his heels may kick at heaven;  
 And that his soul may be as damn'd, and black,  
 As hell, whereto it goes.*] How much, and how justly soever modern feelings may revolt at the exhibition of this refinement of revenge, the playwright here had, it is conceived, a full justification in the opinions and practice of the age in which he lived. That it was without foundation in religion or morals, or just and regulated feeling, will admit of no doubt: but whether it is a faithful picture of human nature in a barbarous age would be the true question to be made. With our ruder northern ancestors, revenge, *in general*, was, in earlier times, delivered down in families as a duty; and the more refined and exquisite it was, so much the more honourable was it thought to the relation and the clan: and not only is *that character or feature of it*, of which we are now speaking, to be found in every book that in these times applies to the subject; but there are hardly any of those commentators upon Shakespeare who exclaim against it, that have not produced instances of it from all descriptions of authors. Neither can it be denied, that it was a sentiment brought upon the stage by subsequent tragedians as late as the middle of the next century; and Shakespeare has here in some sort laid a ground for the introduction of it, by making the king himself, the object of this horrid purpose, proclaim, (IV. 7.) “ Revenge should have no bounds;” and though it is in one instance, withdrawn by Othello, he repeatedly insists upon this idea.

To the instances produced, many might be added. We shall give one from a very popular prose work of that day, and which has much of the phraseology of Shakespeare; and only mention one other play in which it repeatedly occurs, because that play is a work of considerable merit, the *Revenger's Tragedy*, 4to. 1606. The instance is from R. C. H. Stephens's *Apology for Herodotus*, fo. 1608, p. 143. “ An Italian, having nourished malice and rancour in his mind for the space of ten years together, dissembling all the while to be friends with his fo, as he was walking on a time with him in a by place, came behind him and threw him downe, and holding his dagger to his throate, told him, that, if he would not renounce God, he would kill him. The man, being at first very loth to commit so horrible a

sinne, yet in the end yeelded to do it, rather than to lose his life, and so renounced both God and the Saints, and all the Kyrielle (as they spake in those dayes) whereupon the wicked wretch, having his desire, stabbed him with his dagger, which he held to his throate, and afterward bragged that he had taken the kindest and the bravest revenge of his enemy that ever man did, *in that he had destroyed him both body and soule.*"

The same fiend-like disposition Mr. Steevens says is shown in Vittoria Corombona, 1612:

" ——— to have poison'd  
 " The handle of his racket. O, that, that!—  
 " That while he had been bandying at tennis,  
 " He might have sworn himself to hell, and struck  
 " *His soul* into the hazard!"

And in the Honest Lawyer, 1616:

" I then should strike his body with his *soul*,  
 " And sink them both together."

And upon her husband Emilia pours imprecations bitter as these:

" May his pernicious soul  
 " Rot, half a grain a day." Othel. V. 2.

Mr. Steevens produces an example from Heywood's Silver Age, 1613, of another phrase in the text.

" *Whose heels, tripp'd up, kick'd against the firmament.*"

Mr. Malone cites Machin's Dumb Knight, 1633:

" Nay, be but patient, smooth your brow a little,  
 " And you shall take them as they clip each other;  
 " Even in the height of sin; then damn them both,  
 " And let them sink before they ask God pardon,  
 " That *your revenge may stretch unto their souls.*"

Mr. Reed adds, and refers to the Turkish Spy, III. 243, I think it not improbable, that when Shakspeare put this horrid sentiment into the mouth of Hamlet, he might have recollected the following story: "One of these monsters meeting his enemy unarmed, threatened to kill him, if he denied not God, his power; and essential properties, viz. his mercy, suffrance, &c. the which, when the other, desiring life, pronounced with great horror, kneeling upon his knees; the bravo cried out, *nowe will I kill thy body and soule*, and at that instant thrust him through with his rapier." Brief Discourse of the Spanish State, with a Dialogue annexed, intitled Philobasilis, 4to. 1590, p. 24.

And Mr. M. Mason: "this speech of Hamlet's, as Johnson observes, is horrid indeed; yet some moral may be extracted from it, as all his subsequent calamities were owing to this savage refinement of revenge."

This principle, which the notions of our untutored ancestors seemed almost to sanctify, (see Salisbury's "holy vow," K.

John. IV. 3.) was, from the hold it had upon public opinion, resorted to as an engine in the minds of the audience of sufficient force to justify that delay of Hamlet in the execution of his purpose, which was necessary to enable our author to carry on his drama through this and the succeeding act.

(80) *Polonius hides himself*] The concealment of Polonius in the Queen's chamber, during the conversation between Hamlet and his mother, and the manner of his death, were suggested by the following passage in *The Hystory of Hamblet*, bl. l. sig. D 1: "The counsellour entered secretly into the queene's chamber, and there *hid himselfe behinde the arras*, and long before the queene and Hamlet came thither; who being craftie and pollitique, as soone as hee was within the chamber, doubting some treason, and fearing if he should speake severely and wisely to his mother, touching his secret practises, hee should be understood, and by that means intercepted, used his ordinary manner of dissimulation, and began to come [*r. crow*] like a cocke, beating with his arms (in such manner as cockes use to strike with their wings) upon the hangings of the chamber; whereby feeling something stirring under them, he cried, *a rat, a rat*, and presently drawing his sworde, thrust it into the hangings; which done; pulled the counsellour (half-deade) out by the heeles, made an ende of killing him; and, being slaine, cut his body in pieces, which he caused to be boyled, and then cast it into an open vault or privie." MALONE.

(81) *As kill a king*] Hamlet might have thrown out this as he employed the play against the king, to "catch the conscience" of his mother; but neither in this severe attack upon her, or any where else, though he might harbour some suspicion, does he bring any direct charge of the murder of his father against his mother. Want of decency, of feeling, and the capacity of appretiating or weighing comparative merit, are his points; or, at most, conjugal infidelity. Neither in the exhibition of the mock tragedy, in which, purposely perhaps, the question is raised, whether a woman ever married a second husband who had not murdered her first, does she appear to have any way "blenched" at the suggestion; and the old *Hystory*, from which some of the incidents of the play are just shown to have been taken, as Mr. Malone points out, expressly negatives this imputation.

"I know well, my sonne, that I have done thee great wrong in marrying with Fengon, the cruel tyrant and murtherer of thy father, and my loyal spouse; but when thou shalt consider the small means of resistance, and the treason of the palace, with the little cause of confidence we are to expect, or hope for, of the courtiers, all wrought to his will; as also the power he made ready if I should have refused to like him; thou wouldst rather excuse, than accuse me of lasciviousness or inconstancy, much less offer me that wrong to suspect that ever thy mother Geruth



once consented to the death and murther of her husband: swearing unto thee by the majestie of the gods, that if it had layne in me to have resisted the tyrant, although it had beene with the losse of my blood, yea, and of my life, I would surely have saved the life of my lord and husband." sig. D 4.

(82) *If it be made of penetrable stuff]*

" I am not *made of stone*,  
" But *penetrable* to your kind entreaties."

R. III. Gloster, III. 7.

(83) *Takes off the rose*

*From the fair forehead of an innocent love,  
And makes a blister there]* Takes the clear tint from the brow of unspotted, untainted innocence. Whether "the rose" here means only the "roseate hue," as Mr. Malone conceives, or has any distant allusion, as Mr. Steevens would intimate, to the fashion recorded in Spenser's calendar of crowns of flowers "worn of paramours," Mr. Malone very properly insists; that that part of the forehead, which is situated between the eyebrows, was considered by our poet as the seat of innocence and modesty.

" brands the harlot  
Ev'n here, between the *chaste* and unsmirched brow  
Of my *true* mother." IV. 5. Laert.

And most certainly "true or honest as the skin between one's brows" was, and is a proverbial expression; is frequent in our author, and is found in the London Prodigal, 1605.

"As true as the skin between any man's brows."

Mr. Steevens has shewn a similar figurative use of the *rose*.

" Brave sprited gentles, on whose comely *front*  
The *rose* of favour sits majesticall."

Prefixed to the Whipper of the Satyre his Pennance in a White Sheet, 1601.

(84) *That roars so loud, and thunders in the index]* That is introduced with such formality, and so strong an appeal.

In early topography, *indexes*, called tables of contents, or a sort of bill of fare, were generally *prefixed* to books. This appears in several parts of our author.

"An *index* and obscure *prologue* to the history," &c.

Othel. II. 7. Iago.

"And in such *indexes*, although small pricks  
To their *subsequent* volumes." Tr. and Cr. I. 3. Nestor.

(85) *Look here, upon this picture, and on this]* Mr. Malone tells us, that in a print prefixed to Rowe's edit. of 1709, the two royal portraits are exhibited as half lengths, hanging in the



queen's closet. There can be little doubt that such was the furniture of the stage in our author's day, and that the respective portraits were pointed out by the finger in representation: and such, probably, continued to be the course down to the death of Betterton. In modern practice miniatures are produced from the neck and pocket. The "pictures in little" of that age, of which, in common with his contemporaries, our author speaks in II. 2. (Haml. to Rosencr.) might have been as commodiously used for this purpose as modern miniatures; but by this process the audience are not permitted to judge of what they hear, to make any estimate of the comparative defects and excellencies even of the features: and as to the "station" or imposing attitude, "the combination and the form," it is impossible, in so confined a space, that these could be presented to each other; that of these, even the parties themselves should be able to form any adequate idea.

(86) *The counterfeit presentment*] Picture, or mimic representation. "Portia's counterfeit," M. of V. Bassan. III. 2, "There never was *counterfeit* of passion came so near *the life* of passion." M. ado, &c. II. 3. Leon. Mr. Steevens observes, that we meet with several of the ideas found here in much the same terms in Marston's *Insatiate Countess*, 1613.

"A donative he hath of every God;  
*Apollo* gave him *locks*, *Jove* his high *front*."

(87) *A station like the herald Mercury,  
New-lighted on a heaven-kissing hill*] *Station* is manner of standing, i. e. attitude. "A gait, a *state*." L. L. L. IV. 3. Biron.

"How this *grace*  
Speaks his own *standing*." Tim. I. 1. Poet.

"Her motion and her *station* are as one."  
Ant. and Cl. III. 3. Mess.

For *heaven-kissing hill*, see Tr. and Cr. IV. 5. Ulyss. and Pericl. I. 4. Cleon.

(88) *And batten on this moor*] Feed rankly. From *bat*, increase, we have *batten*, *battle*, *battil*, to feed and to grow fat. *Batten* occurs in Lyeidas, v. 39, and Mr. Steevens cites Claud. Tiberius Nero, 1607.

"And for milk  
I *battened* was with blood," &c.

In the F. Q. VI. VIII. 38. Spenser writes,

"For sleepe, they sayd, would make her *battil* better."

"But if the earth, thus ordered, swelleth or retcheth out, then is it a sure note, that the same is a *battell* and fat ground." Dethick's Gardener's Labyrinth, 4to. 1586. p. 6.

In Baret's *Alvearie*, Fo. 1580. we have, "*battle* and fertile." *lætum et ferax*. *Battleness*. abundance, fruitfulness. *Ubertas*, *fertilitas*.

We have the adjective "*batful* pastures" in Thomas's *Historye of Italye*, 1549, p. 1. and it occurs throughout Drayton; and in Whittintoni *Lucubrationes*, 4to. 1527, "*Batwell*, or *fatte*. *Pinguis*."

Mr. Todd says, that Cotgrave, in his old French Dictionary, writes, "to *battle*, or get flesh;" and adds, "to *battle*, as scholars doe in Oxford. *Estre debteur au college pour ses vivres*." *Spens*. VII. 52.

(89) *The hey-day of the blood*] *High day* is Johnson's explanation of hey-day; and in the *M. of V.* we have,

"Thou expend'st such *high-day* wit in praising him."

II. 9. *Portia*.

It must mean the meridian glow. Mr. Stevens cites, '*Tis pity she's a whore*, 1633. Must the *hey-day* of your luxury be fed up to a surfeit?

(90) *Sense, sure, you have,*

*Else could you not have motion*] *Motion* is simply the faculty of moving. *Sense* is sensation, feeling, apprehension; much as it is used just above, "That it be proof and bulwark against *sense*," where it means "all feeling." Or, as in *Cymb*.

"Remain thou here (putting on a ring)  
While *sense* can keep it on." I. 2. *Posthum*.

(91) *Nor sense to ecstasy was ne'er so thrall'd,*

*But it reserv'd, &c.*] Nor was understanding ever so debased or mastered by a phrenzy so extravagant, as not to have reserved, &c.

(92) — at hoodman-blind] *Blindman's-buff*.

"Why should I play at *hoodman-blind*?"

*Wise Wom. of Hogsden*, 1638.

And in *Two Lamentable Tragedies in One*, &c. 1601:

"Pick out men's eyes, and tell them that's the sport

"Of *hood-man blind*." STEEVENS.

(93) *If thou can'st mutine*] *Rebel*. *Mutineers* are, V. 1. *Hamlet*, called *mutines*: and for the verb, Mr. Malone cites Knolles's *History of the Turks*, 1603: "The Janisaries—became wonderfully discontented, and began to *mutine* in diverse places of the citie." MALONE.

(94) *And reason panders will*

"When *reason* is the *bawd* to *lust's* abuse."

*Ven. and Adon*. MALONE.

(95) *In the rank sweat of an enseamed bed*] In the filthy stew of grossly fed indulgence.

The reading of the quarto, 1611, is *incestuous*, though in another we have *inseemed*. Neither is the word in the text, or *seam*, to be found in any such sense as that of the text in our early lexicographers, or Minshieu; though Mr. Todd, in commenting upon

“And bounteous Trent, that in himself *enseems*

Both thirty sorts of fish and thirty sundry streams,”

F. Q. IV. XI. 35, thinks it probably derived from *ensemencer*, old Fr. to furnish with seed. Dr. Johnson has here interpreted the word *greasy*: but neither is it to be found in his dictionary in this, or the word *seam* in any, sense. Mrs. Page, however, speaking of the knight, uses *greasily* in this sense. M. W. of W. II. 1. and see “greasily,” L. L. L. IV. 1. Maria.

Mr. Steevens instances the third of Four Plays in One:

“His leachery *inseam'd* upon him.” B. and Fl.

In The Book of Hawkyng, &c. bl. l. no date, we are told that “*Ensayme* of a hauke is *the grece*.”

In Randle Holme's Academy of Armory and Blazon, B. II. ch. ii. p. 238, we are told that “*Enseame* is the purging of a hawk from her glut and grease.” From the next page in the same work, we learn that the *glut* is “a slimy substance in the belly of the hawk.”

He adds, in some places it means hogs' lard, in others, the grease or oil with which clothiers besmear their wool to make it draw out in spinning. Mr. Henley says, in the West of England the *inside fat* of a goose, when dissolved by heat, is called its *seam*; and Shakspeare has used the word in the same sense in Tr. and Cr.

“—— shall the proud lord,

“That bastes his arrogance with his own *seam*.” II. 3.

(96) *A vice of kings*] This character, which Mr. Douce says (Illustrat. II. 251) “belonged to the old moralities,” is said, by Mr. Warton, as introduced here, to mean “a fantastic and factitious image of majesty, a mere puppet of royalty.”

“And on your stall a puppet with a *vice*.”

B. Jonson's Alchymist, I. 3.

And see II. H. IV. Falst. III. 2.

(97) *A king*

*Of shreds and patches*] This is said, pursuing the idea of the *vice of kings*. The *vice* was dressed as a fool, in a coat of party-coloured patches. JOHNSON.

(98) *laps'd in time and passion*] That, having suffered time to *skip*, and passion to *cool*, let's go, &c. JOHNSON.

“For which, if I be *lapsed* in this place,

I shall pay dear.” Tw. N. III. 3. Antonio.

(99) *Conceit*] The wanderings of imagination; fond and idle fancies and conceptions; as in IV. 5.

"*Conceit* upon her father." King.

And Lear, IV. 6.

"And yet I know not how *conceit* may rob  
The treasury of life." Edgar.

And Pericles, III. 1.

"Who, if it had *conceit*, would die." Lychor.

(100) *Your bedded hair, like life in excrements,  
Start up, and stand on end*] *Bedded* is smoothed, laid down, as in bed. With respect to *excrement*, such is every thing that is an *excrecence*, or is *extruded*; as the hair, nails, feathers, *fæces*.

"Nor force thee bite thy finger's *excrement*."

Commend. Verses to Robt. Nevile's Poor Scholar, 1662.

And Mr. Whalley instances, in Iz. Walton's Complete Angler, c. 1. "the several kinds of fowl by which his curious palate is pleased by day, and which, with their very *excrements*, afford him a soft lodging at night."

"Hairiness is a signe (*πλσις περιττωματος* Aristot.) of the abundance of *excrements*." Ferrand's *Epwloμavia*, 12mo. 1640, p. 143. But as hair, being the subject, cannot well be likened to itself, Mr. Seymour says, "the idea is coarser than Pope interprets it, who merely says, "the hairs are excrementitious." It is that of vermin, generated in filth and putrefaction."

"*Start up, and stand on end*," the reading of the folios, we must refer to the same principle as that of "*scope* of these *articles allow*." I. 1. King. The quartos read *starts* and *stands*.

(101) *Preaching to stones would make them capable*] "Their passions then so swelling in them, they would have made *auditors of stones*, rather than." Arcadia, lib. v. STEEVENS.

*Capable* is intelligent, apt to conceive. See L. L. L. IV. 2. Holof.

(102) *Convert my stern effects: then what I have to do  
Will want true colour*] Change the nature of my fell purposes, ends, or what I mean to effect: as in IV. 3.

"Conjuring to that *effect*  
The present death of Hamlet," King.

And make those purposes lose their proper character: but the expression somewhat resembles that of the Queen, just before, "Will leave their *tiact*."

(103) *This is the very coinage of your brain:*

*This bodiless creation ecstasy  
Is very cunning in*

"Such *shadows* are the weak brain's forgeries."

Rape of Lucrece.

See Ophelia, III. 1. MALONE.

(104) *skin and film the ulcerous place*]

"That *skins* the vice o'the top." M. for M. II. 2. Isab.  
STEEVENS.

(105) *curb*] *Bend and truckle*. Fr. *courber*.

"Then I *courbid* on my knees." Pierce Plowman.  
STEEVENS.

(106) *That monster, custom, who all sense doth eat*

*Of habits devil, is angel yet in this*] That monster, custom, who devours all sense, all just and correct feeling [being also] the evil genius of [our] propensities or habits, is, nevertheless, in this particular, a good angel.

Though much in our author's manner, the folios do not seem to us to have omitted any thing that could better have been spared.

(107) *And maister the devil*] So the quarto, 1611. That of 1604 reads *either*.

(108) *To punish me with this, and this with me,*

*That I must be their scourge and minister*] Punish me with this, with the reproach of this act, and punish this "rash, intruding fool and knave" with, or by me; that I must be [of heaven, i. e. of the gods] their scourge and minister, instrument and agent. The turn of the speech of Constance in K. John has much resemblance to the present.

"He is not only plagued for her sin;  
But God hath made her sin and her the plague  
On this removed issue, plagued for her,  
And with her plague, her sin, his injury  
Her injury, &c. II. 1.

(109) *Let the bloat king*] Surfeit-swoln. *Blunt*, the reading of the folios, may be interpreted "rude, coarse:" but as pointing at the king's intemperance, which Hamlet was at all times fond of bringing into notice, the adoption of the reading of the text from the quarto is probably no more than the correction of a misprint.

(110) *his mouse*] *Mouse* was once a term of endearment.

So Burton's Anatomy of Melancholy, 1682, p. 527: "—pleasant names may be invented, bird, *mouse*, lamb, pus, pigeon," &c.  
STEEVENS.

It is found in A New and Merry Interlude, called the Trial of Treasure, 1567:

"My *mouse*, my nobs, my cony sweete;  
"My hope and joye, my whole delight." MALONE.

"My *mouse* of virtue." Tw. Night, I. 5. Clown to Olivia.

(111) *Reechy kisses*] Rankly steaming. *Reech* is another reading of *reck*, steam: words ending in *k*, having also another ending in *ch*, or *ge*. In Coriol. we have the "*reechy* neck of a

kitchen wench," II. 1. Brut. and "*reeky thanks*" in a vault; Rom. and Jul. IV. 1. Jul.

(112) *That I essentially am not in madness,*

*But mad in craft*] The reader will be pleased to see Dr. Farmer's extract from the old quarto *Historie of Hamblet*, of which he had a fragment only in his possession :—" It was not without cause, and just occasion, that my gestures, countenances, and words, seeme to proceed from a madman, and that I desire to haue all men esteeme mee wholly depriued of sense and reasonable understanding, bycause I am well assured, that he that hath made no conscience to kill his owne brother, (accustomed to murthers, and allured with desire of gouernement without controll in his treasons) will not spare to saue himselfe with the like crueltie, in the blood and flesh of the loyns of his brother, by him massacred; and therefore it is better for me to fayne madness, then to use my right sences as nature hath bestowed them upon me. The bright shining clearnes thereof I am forced to hide vnder this shadow of dissimulation, as the sun doth hir beams under some great cloud, when the wether in summer-time ouercasteth: the face of a madman serueth to couer my gallant countenance, and the gestures of a fool are fit for me, to the end that, guiding myself wisely therein, I may preserue my life for the Danes and the memory of my late deceased father; for that the desire of reuenging his death is so ingraven in my heart, that if I dye not shortly, I hope to take such and so great vengeance, that these countryes shall for euer speake thereof. Neuerthelesse I must stay the time, meanes and occasion, lest by making ouer-great hast, I be now the cause of mine own sodaine ruine and ouerthrow, and by that meanes end, before I beginne to effect, my hearts desire: he that hath to doe with a wicked, disloyall, cruell, and discourteous man, must vse craft, and politike inuentions, such as a fine witte can best imagine, not to discover his interprise; for seeing that by force I cannot effect my desire, reason alloweth me by dissimulation, subtiltie, and secret practises to proceed therein." STEEVENS.

(113) *Unpeg the basket on the house's top,*

*Let the birds fly*] " Make a full disclosure, although you draw down ruin upon yourself." Of the popular story, to which allusion must here have been made, we find no satisfactory account.

(114) *To try conclusions*] Try experiments. " He had too much folowed the allurements and entisements of Sathan, and fondly practised his conclusions by conjuring, witchcraft, enchantment, sorcerie, and such like." *Newes from Scotland*, of Doctor Fian, register to the devill, &c. 4to. 1591. signat. C 2, b. See M. of V. Launce. II. 2.

(115) *adders fang'd*] Dr. Johnson says, with their *fangs* or *poisonous teeth*, undrawn. It has been the practice of mountebanks to boast the efficacy of their antidotes by playing with

vipers, but they first disabled their fangs. But it may be, that Hamlet meant that he extended his distrust of them, even after this precaution had been taken.

116) *they must sweep my way, &c.*]

“ some friends, that will  
“ *Sweep your way* for you.” Ant. and Cl. III. 9. Ant.

(117) *When in one line two crafts directly meet*] Still alluding to a counterminc. MALONE.

“ Now powers from home and discontents at home,  
“ *Meet in one line.*” K. John. IV. 3. Bast.

STEEVENS.

(118) *I'll lug the guts into the neighbour room*] There is a coarseness and want of feeling in this part of the conduct, if not in the language, of Hamlet, an excuse for which we seek in vain at this time, in the peculiarity or necessities of his situation. He had now fully opened himself to his mother: there was no other person upon the stage; and there could not, therefore, be the least occasion for his assuming or affecting a character or feeling, which was not real, and his genuine sentiment.

For a violation of decorum, which cannot appear other than gross to modern ears, and may be considered as such in just conception and feeling, we can no otherwise account, than by supposing, that it must have been a compliance with the rude taste of the age; that it was done “ to please the groundlings,” or, in modern phrase, was addressed to the galleries; a part of the audience frequently necessary to be conciliated, and which cannot, at any time, be altogether overlooked.

At the same time we must be careful not to conceive a higher degree of offence, than the expression used would, at the time, actually convey. The term “ guts,” which occurs again in Hamlet's conversation with the King, IV. 1, was a term generally used in grave composition, where we now use “ entrails;” and even by one, who, as Mr. Steevens says, “ made the first attempt to polish the language,” by Lyly, in *Mydas*, 1592: “ Could not the treasure of Phrygia, nor the tributes of Greece, nor mountains in the East, whose *guts* are gold, satisfy thy mind?”

He adds, Stanyhurst often has it in his translation of Virgil, 1582:

*Pectoribus inhians spirantia consulit exta.*

“ She weenes her fortune by *guts* hoate smoakye to conster.”

And Chapman, II. VI.

“ — in whose *guts* the king of men imprest  
“ His ashen lance;—”

See “ grunt and sweat.” III. 1. Haml.

## ACT IV.

(1) *Act IV*] This division is modern and arbitrary; and is here not very happy, for the pause is made at a time when there is more continuity of action than in almost any other of the scenes. JOHNSON.

It had been better, perhaps, at the end of Sc. 3.

(2) *Mad as the sea, and wind, when both contend, &c.*]

“ ——— he was met even now,

“ *As mad as the VEX'D sea.*” Lear, IV. 4. Cord.

MALONE.

(3) *Like some ore, among a mineral of metals base*

*Shows itself pure*] *Minerals are mines.* See The Golden Remains of Hales of Eton, 1693, p. 34: “Controversies of the times, like spirits in the *minerals*, with all their labour, nothing is done.” And Hall’s *Virgidemiarum*, Lib. VI:

“ Shall it not be a wild fig in a wall,

“ Or fired brimstone in a *minerall*?” STEEVENS.

A *mineral* is then here used for a mass or compound mine of metals, and is a word of plurality; and the sense is “among mixed beds or strata of base, a vein of precious metal,” called *ore* by Shakespeare, shows itself: though he seems not to have been aware, says Dr. Johnson, that “base metals have ore no less than precious.”

(4) *Whose whisper, &c.*] i. e. the rumour of our further intention, and of what has been unreasonably, or inconsiderately done.

(5) *cannon to his blank*] The *blank* was the white mark, at which shot or arrows were directed.

“ ——— let me still remain

“ The true *blank* of thine eye.” Lear. STEEVENS.

(6) *Compounded it with dust*]

“ Only compound me with forgotten dust.” II. H. IV.

“ When I perhaps compounded am with clay.” Sonn. 71.

MALONE.



(7) *Keeps them, like an ape, in the corner of his jaw*] i. e. as an ape keeps food. So "your chamber-lie breeds fleas, *like a loach*;" i. e. as fast as a loach breeds, I. H. IV. "They flatter me, *like a dog*;" i. e. as a dog fawns upon his master. Lear. MALONE.

"It is the way of monkeys in eating, to throw that part of their food, which they take up first, into a pouch they are provided with on each side of their jaw, and there they keep it, till they have done with the rest." HANMER.

Mr. Ritson observes, that *apple*, the reading of the quartos instead of *ape*, is a mere typographical error; though the meaning is clearly, "as an *ape* does an *apple*."

(8) *and, sponge, you shall be dry again*]

"He's but a *sponge*, and shortly needs must leese

"His wrong-got juice, when greatnes' fits shall *squeese*

"His liquor out." Marst. Sat. 7. STEEVENS.

"When princes (as the toy takes them in the head) have used courtiers as *sponges to drinke* what juice they can from the poore people, they take pleasure afterwards to *wring them out* into their owne cisternes." R. C.'s Henr. Steph. Apology for Herodotus, Fo. 1608. p. 81.

Vespasian, when reproached for bestowing high office upon persons most rapacious, answered, "that he served his turne with such officers as with *sponges*, which, when they had drunke their fill, were then fittest to be *pressed*." Barnabe Rich's Faultes, faults and nothing else but faults, 4to. 1606, p. 44, b. See Suetonius, Vespas. c. 16.

(9) *Of nothing*] Presumptuously interrupted, he fills up his sentence with the tag of an old proverb. That it was such, the commentators shew:

"In troth, my lord, it is a *thing of nothing*."

Spanish Tragedy.

And, in one of Harvey's Letters, "a silly bug-beare, a sorry puffle of winde, a *thing of nothing*." FARMER.

So, in Decker's Match me in London, 1631:

"At what dost thou laugh?

"At a *thing of nothing*, at thee."

Again, in Look about you, 1600:

"A very little thing, a *thing of nothing*." STEEVENS.

Mr. Steevens has given [i. e. edit. 1778] many parallelisms; but the origin of all is to be looked for, I believe, in the 144th Psalm, ver. 5: "Man is like a *thing of nought*." Mr. Steevens must have observed, that the Book of Common Prayer, and the translation of the Bible into English, furnished our old writers with many forms of expression, some of which are still in use.

WHALLEY.

(10) *Hide fox, &c.*] “—Our unhandsome faced poet does play at bo-beep with your grace, and cries—*All hid, as boys do.*” Decker’s *Satiromastix*.

“All hid, all hid,” as in *L. L. L.* IV. 3. Bir. is the children’s cry at *hide and seek*.

(11) *go a progress through the guts*] Alluding to the royal journeys of state, always styled *progresses*; a familiar idea to those who, like our author, lived during the reigns of Queen Elizabeth and King James I. STEEVENS.

Mr. Nicholls, the printer, has published several of them : and the journeys of *business* made by colleges and public bodies are still so denominated. For the use of the term *guts*, see *III.* 4. *Haml.*

(12) *the wind at help*] Fair, ready at hand. “Here’s help at hand” is a familiar phrase. Mr. Steevens notices a similar phraseology in *Pericles*.

“—— I’ll leave it  
“*At careful nursing.*”

(13) *and thy free awe*] Under a singular combination, *free* here must mean ready, or prompt. The use of this word throughout our author is uncommon, and its meaning of course frequently not obvious. We have

“The *free* maids, that weave their thread with bones.”  
Tw. N. II. 4. Duke.

“We have thought it good  
“From our *free* person she should be confined.”  
Wint. T. II. 1. Leon.

“Do faithful service, and receive *free* honors.”  
Macb. III. 6. Lord.

(14) *By letters conjuring to that effect*] In *V.* 2. we have

“Wilt thou know the effect of what I wrote?  
“An earnest *conjuration* from the king.” *Haml.*

And in this sense of earnest solicitation or entreaty this word is used in *Rom.* and *Jul.*

“I do defy thy *conjurations*.” *V.* 3. Paris.

The word *conjure*, in the sense of “entreat, implore, or supplicate,” is not known to the dictionary writers of our author’s day; nor throughout our author is the word *conjure* any where, as we recollect, used in that sense, with the accentuation, plainly and clearly, as is the modern use, thrown upon the last syllable. In its original accentuation and sense, in numberless pages of our author, and in Baret’s *Alvearie*, 1580, and Minshieu, 1617, a year after our author’s death, to *conjure* is interpreted to

adjure, obtest, join together in calling upon heaven in the exercise of *magical rites*, to exorcise. For conjuring the quartos read *congruing*.

(15) *like the hec tick in my blood he rages*]

"I would forget her, but a fever, she  
"Reigns in my blood." L. L. L. MALONE.

(16) *We shall express our duty in his eye*] Before him.

" ——— tended her i'the eyes." Ant. and Cl.

*In his eye*, means, in his presence. The phrase appears to have been formulary. See the Establishment of the Household of Prince Henry, A. D. 1610: "Also the gentlemen-ushers shall be carefull to see and informe all such as doe service *in the Prince's eye*, that they perform their duties" &c. Again, in The Regulations for the Government of the Queen's Household, 627: " — all such as doe service *in the Queen's eye*."

STEEVENS.

(17) *large discourse*] Such latitude of comprehension, such power of reviewing the past, and anticipating the future.

JOHNSON.

*Discursus*. Lat. to run hither and thither; applying, as in the case of *desultory*, a bodily action to what passes in the mind, and to what is communicated by conversation. Spenser has once *discourse* in its literal acceptation of *running about*. F. Q. VI. viii. 14. Glanville has thus explained the word: "The act of the mind, which connects propositions and deduceth conclusions from them, the schools call *discourse*; and we shall not miscall it, if we name it *reason*." Todd's Dict.

"What by an angell's donne with instant thought,  
"That by *discourse* in man about is brought."

Barten Holiday's poetical Memorials of Language and Arts, 8vo. p. 37.

See "*discourse* of reason," I. 2. Haml., and Tw. N. IV. 3. Sebast.

(18) *a plot, whereon the numbers*] A spot, a space whereon the numerous force collected, &c.

"Of ground to win a *plot*, a while to dwell,  
"We venture lives, and send our souls to hell."

Mir. for Magistr. HENDERSON.

(19) *continent*] Inclosing space. "If there be no fulnesse, then is the *continent* greater than the content." Bacon's Advance of Learn. 4to. 1633, p. 7. REED.

"Heart, once be stronger than thy *continent*."

Ant. and Cl. IV. 1. 2. Ant.

“ The Apron of Flowers :

“ To gather flowers Sappha went ;

“ And homeward she did bring

“ Within her lawnie *continent* \*

“ The treasure of the spring.”

Herrick's Poems, 8vo. 1648, p. 295.

See V. 2. Osric.

(20) *Her mood will needs be pitied*] Passionate fits. Strictly, it is *mode* or temper of mind ; but is usually taken in an unfavourable sense, and as indicating a disordered state ; as Gray's “ *moody* madness.”

“ Whom in my *mood* I stabb'd into the heart.”

Two G. of V. 1 Outlaw, IV. 1.

(21) *Yet the unshaped use of it doth move*  
*The hearers to collection*] Yet its very wanderings make them deduce consequences.

“ — whose containing

“ Is so from sense to hardness, that I can

“ Make no *collection* of it.” Cymb. V. 5. Posth.

(22) *Though nothing sure, yet much unhappily*] Though there is nothing of a determinate character, yet there is much of the character both of misery and mischief, to make the hearers put a mischievous construction upon it. “ All this day is *unhappy*. Totus hic dies *dirus* est.” *Vulgaria Hormanni*, 4to. 1530, signat. E. iiii. b.

And in this sense the word is used by Abraham Flemming, in his *Panoplie of Epistles* : “ Some report you to be proude and hautie harted, bycause you vouchsafe not to answere your clients : and partly *spightfull* in speache, bycause you answere *unhappily*. Cicero to Valerio.” 4to. 1576, p. 5. Partim te superbum esse dicunt, quod nihil respondeas : partim contumeliosum, quod *male* respondeas. Lib. I. 10.

See H. VIII. I. 4. K. Hen., and All's Well, &c. IV. 5. Lafeu.

(23) *By his cockle hat and staff*] “ I will give thee a palmer's *staff* of yvorie, and a *scallop shell* of beaten gold.” G. Peele's *Old Wive's Tale*, 1595. STEEVENS.

“ Under these articles of a pilgrim or palmer's dress, love intrigues were frequently conducted. The disguise afforded opportunities ; and its devotional character, and the romance of the thing, was congenial to a lover's mind : and thence a pilgrimage naturally formed stories for ballads, and plots for novels. And Warburton has also observed, that most of the principal of these places of devotional resort being beyond the seas, or on the coasts, the cockle-shell, as announcing or denot-

ing their object, became a badge of the vocation of these devotees.

(24) *Larded all with sweet flowers ;  
Which bewept to the grave did not go,  
With true-love showers]* *Larded*, i. e. garnished or set out as a dish (a culinary term, found in V. 2. Haml. "*Larded* with many several sort of reasons") is also used by Jonson :

"All which a quiet and retired life,  
"*Larded* with pleasure, did avoid." Sejanus, III.

His *shroud*, or corpse, "did not go bewept with true-love showers," for his was no love-case ; his death had the tragical character of fierce outrage, and this was the primary and deepest impression upon her lost mind : for, although her disturbed imagination, "larded with images from love ballads," "speaking things in doubt," and aiming at them "by snatches," ("made to believe" by Hamlet, and thence crossed in the passion of love) dwelt principally upon these ideas, yet they were worked up by a wild process, and engrafted upon the groundwork, the more immediate, leading, and prominent feature and image of her father's tragical fate, and funeral rites.

Instead of *grave*, the quartos read *ground*.

(25) *They say, the owl was a baker's daughter]* This is a common story among the vulgar in Gloucestershire, and is thus related : "Our Saviour went into a baker's shop where they were baking, and asked for some bread to eat. The mistress of the shop immediately put a piece of dough into the oven to bake for him ; but was reprimanded by her daughter, who insisting that the piece of dough was too large, reduced it to a very small size. The dough, however, immediately afterwards began to swell, and presently became of a most enormous size. Whereupon, the baker's daughter cried out, 'Heugh, heugh, heugh,' which owl-like noise probably induced our Saviour for her wickedness to transform her into that bird." This story is often related to children, in order to deter them from such illiberal behaviour to poor people. DOUCE.

There can be little doubt but that the proverb used was founded upon some legendary tale, or popular story ; but to point it, or give it any aim here, is not very practicable. The plumage of this melancholy bird, and the colour of the baker, in correspondence with that of her father's "white shroud," and probably her own habit, are coincidences, which, shooting across, and huddled together in the quick transitions of a bewildered and feeling mind, might have suggested this singular allusion, the effect of which, though we know not how or why, is piteous and interesting ; while it produces "nothing sure," but a sad memorial of an "unhappy" daughter.

(26) *To-morrow is Saint Valentine's day]* There is a rural tradition that about this time of year birds choose their mates.

Bourne, in his *Antiquities of the Common People*, observes, that "it is a ceremony never omitted among the vulgar, to draw lots, which they term *Valentines*, on the eve before Valentine-day. The names of a select number of one sex are by an equal number of the other put into some vessel; and after that every one draws a name, which for the present is called their *Valentine*, and is also looked upon as a good omen of their being man and wife afterwards." Mr. Brand adds, that he has "searched the legend of St. Valentine, but thinks there is no occurrence in his life, that could give rise to this ceremony." MALONE.

"*Valantynes* be put and shocked in a close vessell, as is a cappe. *Valantiniana conjiciuntur in cistellum.*" *Vulgaria Hormanni*, 4to. 1530, signat. iiii. 4, b. Mr. Douce says, "this practice is derived from the Lupercal games, celebrated in February, in honor of Pan and Juno at Rome, when the names of young women were put into a box, and drawn by the men." Illustr. II. 252.

(27) *By Gis*] This is agreed to be an abbreviation or corruption of the name of Jesus. Mr. Steevens cites *See me, and see me not*, 1618:

"*By Gisse* I swear, were I so fairly wed."

We shall add, "Great lordes cherish them (fooles) *by jysse* a little better than they are wont to doo these frowning philosophers." Sir Tho. Chaloner's *Erasmus's Praise of Folie*, 4to. 1549, signat. G 2. b., and see Douce's Illustr. II. 260.

(28) *by Saint Charity*] *Saint Charity* is a known saint among the Roman Catholicks. Spenser mentions her, *Eclog. V.*

"Ah, dear lord, and sweet *Saint Charity*!" 255.

Again, in *The Downfall of Robert Earl of Huntington*, 1601:

"Therefore, sweet master, for *Saint Charity*."

Again, in *A lytell Geste of Robyn Hode*:

"Lete me go, then sayd the sheryf,

"For *saint Charytè*,—."

In the scene between the Bastard Faulconbridge and the friars and nunne, in the First Part of *The troublesome Raigne of King John*, 1779, p. 256: "the nunne swears *by Gis*, and the friers pray to *Saint Withold*, and adjure him by *Saint Charitie* to hear them." BLACKSTONE.

(29) *By cock*] This also is a corruption of the sacred name. See *M. W. of W. I. 1. Page*, and *II H. IV. Shal. V. 1.*

(30) *we have done but greenly*] Like novices. *Green* is unripe, immature. *Greenhorn* is a familiar term, applied to those who, raw and inexperienced in the commerce of the world, are

overreached. Thus Ophelia is called by her father "a green girl, unsifted," &c. I. 3.

"Youthe withouten *grenehed* or folie."

Man of Lawe's tale Tyrw. Chauc. C. T. v. 4583.

(31) In *hugger-mugger to inter him*] From Greene's Ground-work of Coneycatching, 1592, Mr. Steevens says, it appears, "that to *hugger* was to lurk about;" and from North's Plutarch he produces the word in the text used under similar circumstances: "Antonius, thinking that his body should be honourably buried, and not in *hugger-mugger*."

"Dinascoso, secretly, hiddenly, in *hugger-mugger*." Florio's Italian Dict. 1598. MALONE.

In the Revenger's 'Tragædie, 4to. 1608, signat. H. 4. we have, "How quaintly he died like a politician in *hugger-mugger*."

"Have brought it so much to knowledge, that it may be a marvell howe it should be kept in *hugger-mugger*." Arth. Golding's Jul. Solinus, 4to. 1587, Ch. 12. In tantum notitiæ obtulit, ut *tacere de eo* magis mirum sit. "If shoting fault at any time, it hydes it not, it lurkes not in corners and *huddermother*." Ascham's Toxophilus, 4to. 1589, fo. 5, b.

"If we do nothyng besyde the lawe, it shal be done moche better in open court, and in the face of all the worlde, thanne in *hugger-mugger*." Rich. Taverner's Garden of Wysdom, 12mo. 1539, signat. C 4, b.

"By subtill means, by craft and divelish guile

"In *hugger-mugger close to keepe*."

Studley's Seneca's Hippolytus, 4to. 1581, fo. 58. Astu doloque *tegere*, A. I. sc. 2.

"And there in *hucker-mucker* hyde

"Thy idalle God, thy goulde."

Drant's Hor. 4to. 1566, signat. A. iii.

*Furtim defossa* timidum deponere terra. Sat. I. 1. 42.

And see Lichefield's Castaneda's Conq. of the East India, 4to, 1582, fo. 86, b.

From the above it appears, that it was not without reason that Dr. Johnson, in restoring this word, has said, "that the words now replaced are better, I do not undertake to prove; it is sufficient they are Shakespeare's: if phraseology is to be changed, as words grow uncouth by disuse or gross by vulgarity, the history of every language will be lost; we shall no longer have the words of any author, and, as these alterations will be often unskilfully made, we shall in time have very little of his meaning." This is a doctrine that cannot be too strongly inculcated, and hardly too often repeated.

(32) *Feeds on his wonder*] The folios read "keeps;" probably an error arising from this word following in the same line. The quartos give "*Feed on this wonder*."

(93) *a murdering piece*] “A case-shot is any kinde of small bullets, nailes, old iron, or the like, to put into the case, to shoot out of the ordnances or *murderers*.” Smith’s Sea Grammar, 1627.

“And, like a *murdering piece*, aims not at one,  
“But all that stand within the dangerous level.”

B. and Fl. Double Marriage. STREEVENS.

Mr. Ritson cites Sir T. Roe’s *Voiage to the E. Indies*, at the end of Della Valle’s *Travels*, 1665: “— the East India company had a very little pinnace . . . mann’d she was with ten men, and had only one small *murdering-piece* within her.” Probably it was never charged with a single ball, but always with shot, pieces of old iron, &c.

(34) *my Switzers*] The guards attendant on Kings are called *Switzers*, without any regard to the country where the scene lies.

“ ——— was it not  
“Some place of gain, as clerk to the great band  
“Of marrow-bones, that the people call the *Switzers*?  
“Men made of beef and sarcenet?”

B. and Fl. Noble Gent. III. 1. REED.

The reason is, because the Swiss in the time of our poet, as at present, were hired to fight the battles of other nations. So, in Nashe’s *Christ’s Teares over Jerusalem*, 4to. 1594: “Law, logicke, and the *Switzers*, may be hired to fight for any body.”

MALONE.

(35) *impitious haste*] Swallows up, engulphs not the low lands with more *unpitying* fury. One of the quartos reads *inpitious*; another, as does the folio of 1632, reads *impetuous*.

(36) *O, this is counter, you false Danish dogs*] Hounds run *counter* when they trace the trail backwards. JOHNSON.

Puttenham, in describing “an importune and shrewd wife,” whom he calls “overthwart Jone,” has the verb:

“So shrewd she is for God, so cunning and so wise,  
“To *counter* with her goodman, and all by contraries.”

Arte of Engl. Poesie, 4to. 1589, p. 176.

(37) *There’s such divinity doth hedge a king,  
That treason can but peep to what it would,  
Acts little of his will*] Such divinity encompasseth about a king, that treason cannot distinctly see, cannot fully point its aim to its object.

However, at first view, we may be led to think, that here either the language sinks under the idea, or in dignity and even in decorum, the conception itself is no way adequate to the oc-



casion, or the personage made to figure in the drama, this will, in part at least, be found to arise from our not being enough conversant with the phraseology of the day. Without instancing the use of words by different authors, and those treating different subjects, as appears from the word *grunt*, III. 1. Haml., it will be extremely hazardous to pronounce upon the fashionableness or vulgarity, upon the degree of estimation, in which any word or phrase was formerly had.

The word *hedge* is used by the gravest writers upon the highest subjects: Satan, approaching the Deity, addresses him respecting Job, in these words. "Hast thou not made an *hedge about* him, and about his house, and about all that he hath on every side?" Job. I. 10.; and in III. 23. Job speaks of himself as a "man, whom (in another sense indeed) God hath *hedged in*;" as in speaking of the Deity, the word is used in the Lament. of Jeremiah, III. 7.

(38) *life-rend'ring pelican*] So, in the ancient Interlude of Nature, bl. l. no date:

"Who taught the cok hys watche-howres to observe,  
 "And syng of corage wyth shryll throte on hye?  
 "Who taught the *pellycan* her tender hart to carve?—  
 "For she nolde suffer her byrdys to dye?"

Again, in the old play of King Leir, 1605:

"I am as kind as is the *pelican*,  
 "That kils itselfe, to save her young ones lives."

It is almost needless to add that this account of the bird is entirely fabulous. STEEVENS.

(39) *Nature is fine in love: and, where 'tis fine,  
 It sends some precious instance of itself*

*After the thing it loves*] Fine, or of an ethereal character and nature—partaking of immortality, of the soul's essence: for, as love is the highest refinement of which our nature is capable; as it detaches us from ourselves, extinguishing that selfishness otherwise inseparable from us, by making the beloved object dearer to us than our own preservation or existence; where it is found in purity and sincerity, its aerial spirit, some effluvia or diviner particles of the flame, some emanations of soul, subtilizing and dissolving their links with the grosser and more material substance of our frame, will (or eagerly we persuade ourselves that they will) fly off, aspire after, make their effort to blend themselves with that to which they are most congenial, and with which, in idea at least, they only can assimilate. This must, of course, take place in a case, where, by an abrupt severance, the soul is suddenly bereft (and whatever other causes might with her co-operate, or be principal, this, from his last interview with Ophelia, would, to Laertes, appear the leading one) of the partner of its being, its other self; for

the passion of the soul says, they are *One*. And here, let it be remembered, that, upon this topic generally, unity is vitality: do away this, and either it is gone, or it assumes a very different denomination.

Dr. Johnson may perhaps say, without affectation, that these lines are obscure and affected. They are, in our conception, of a very different character: and so far from being such, and fit, as he says, to be expunged, we think, that these abstractions and this high mood, beyond their intrinsic value, teach us, that what Milton derived from Plato and the Greek philosophy, our author could draw from nature and his own resources alone.

The general *idea* or maxim inculcated in the first part of this sentence, and afterwards so beautifully and philosophically amplified, we find insisted upon in Othello. "They say, base men, being in love, have then a *Nobility* in their natures, more than is native to them." II. 1. Iago.

And the *term* itself is also employed by our author, when speaking of the highest and most exquisite qualities and properties of our nature.

"Spirits are not *finely* touched,  
"But to *fine* issues." M. for M. I. 1. Duke.

And,

"Those that with the *fineness* of their souls  
"By reason guide his [i. e. its] execution."  
Tr. and Cr. I. 3. Ulyss.

And,

"Love—or some joy too *fine*,  
"Too subtle-potent, and too sharp in sweetness  
"For the capacity of my ruder powers."  
Ib. III. 2. Troil.

And, in the following Sonnet, does he not advance and illustrate his own more particular and philosophical doctrine, contained in the second part of the above sentence?

"Is it thy wil, thy Image should keepe open  
"My heavy eielids to the weary night?  
"Dost thou desire my slumbers should be broken,  
"While shadowes like to thee do mocke my sight?  
"Is it thy spirit, that thou send'st from thee  
"So farre from home into my deeds to pry,  
"To find out shames and idle houres in me,  
"The skope and tenure of thy jelousie?  
"O no, thy love though much, is not so great."  
LXI. 4to. 1609.

(40) *Hey non nonny*] This was the burden of an old song. To *nonny*, Mr. Steevens tells us, signifies, among the common people of Norfolk, to "trifle, or play with;" and he instances the term in Heywood's *Wether*:

"Gyve boys wether, quoth a *nonny nonny*."

This, too, is the language of Edgar, when acting the mad-man, *Lear*, III. 3. It occurs too in *As you, &c.* V. 3. Page's song.

(41) *Sing, Down-a-down*] This, also, is the burthen of an old song,

“ Trowle the bowle, the jolly nut-browne bowle,  
 “ And heere kind mate to thee!  
 “ Let's sing a dirge for saint Hugh's soule,  
 “ And *downe* it merily.”

*Downe a-downe, hey downe a-downe,  
 Hey dery, dery, downe a-downe.*

The second Three Man's-Song. *Shoomaker's Holiday*, 1618. *Brit. Bibliogr.* 8vo. 1812, II. 1701.

Mr. Steevens cites a Sonnet of Lodge's, in *England's Helicon*, 1600:

“ *Downe a-downe,*  
 “ Thus Phillis sung,  
 “ By fancie once distress'd:  
 “ And so sing I, with *downe a-downe.*”

Mr. Malone refers to Florio's *Italian Dictionary*, 1598: “ *Fi-libustacchina*, The burden of a countrie song; as we say, *Hay downe a downe, douna.*”

And as such it is used by Mrs. Quickly in *M. W. of W.* I. 4.

(42) *O, how the wheel becomes it*] “ How well is this ditty adapted to the wheel:” 'tis a song, as Mr. Malone instances, which

“ The spinsters, and the knitters in the sun  
 “ Do use to chaunt.” *Tw. N.* II. 4. Duke.

“ Fleshed to the presse  
 “ *Sung to the wheele*, and sung unto the payle,  
 “ He sends forth thraves of *ballads* to the sale.”

Hall's *Virgidem.* 1597.

Mr. Steevens says, the *wheel* may mean no more than *the burthen of the song*, which she had just repeated, and as such was formerly used: and cites from memory a quarto M.S. before Shakespeare's time.

“ The song was accounted a good one, though it was not moche graced by the *wheele*, which in no wise accorded with the subject matter thereof.”

(43) *Rosemary, that's for remembrance*] Rosemary, conceived to have the power of strengthening the memory, and prescribed in old medical books for that purpose, was an emblem of remembrance, and of the affection of lovers; and thence, probably, was worn at weddings, as it also was at funerals.

" There's *rosemarie* ; the Arabians justifie

" (Physitions of exceeding perfect skill)

" It comforteth the braine and *memorie*."

Chester's Dialogue betw. Nature and the Phoenix, 1601.

" *Rosemary* is for *remembrance*

" Betweene us daie and night ;

" Wishing that I might alwaies have

" You present in my sight."

Handful of delites, &c. 16mo. 1584, in a " Nosegaie alwaies sweet for lovers to send for tokens of love."

" Shee hath given thee a nosegay of flowers, wherein, as a top-gallant for all the rest, is set in *rosemary for remembrance*." Greene's *Never too late*, 1616.

" Will I be wed this morning,

" Thou shalt not be there, nor once be graced with

" A piece of *rosemary*." Ram Alley, 1611.

" I meet few but are stuck withe *rosemary* ; every one asked me, who was to be *married*." Noble Spanish Soldier, 1634.

" What is here to do ? wine and cakes, and *rosemary* and nosegaies ? what, a *wedding* ?" The Wit of a Woman, 1604.

STEEVENS and MALONE.

We shall add, " My mother hath stolne a whole pecke of flower for a bride-cake, and our man hath sworne he will steale a brave *Rosemary Bush*, and I have spoken for ale that will make a cat speake." Nich. Breton's Poste, &c. 4to. 1637.

" The bride-laces, that I give at my wedding, will serve to tye *rosemary* to." The Honest Whore, signat. K 3, b. and see II H. IV. Lady Percy, II. 3.

(44) *pansies, that's for thoughts*] " Since I have lincked my-selke in mariage, I have never bin without *pensees* nor *soucy*." The marginal note says, " *Penseez* is a little flower, called in English heart's ease, or *pansies*. *Pensees* in Fr. signifieth *thoughtes*. *Soucy* signifieth in English, *care*." Pet. Eron-delle's Fr. Garden, 12mo. 1605, signat. N 7, b. Mr. Steevens cites Chapinan's *All Fools*, 1605 :

" What flowers are these ?

" The *pansie* this.

" O, that's for lovers' *thoughts* !"

(45) *There's fennel for you, and columbines*] This seems to be an address to the king ; although the application to him of the latter of the two things offered, is not obvious. Mr. Steevens cites Turberville's Epitaphs, p. 42 :

" Your *fenell* did declare

" (As simple men can shoue)

" That flattrie in my breast I bare,

" Where friendship ought to grow."

Mr. Malone, Florio's Ital. Dict. 1598. "*Dare finocchio*, to give fennel,—to flatter, to dissemble."

And Mr. Holt White, Browne's Britannia's Pastorals, B. I. Song ii. 1613 :

"The columbine in tawny often taken,  
"Is then ascribed to such as are forsaken."

(46) —*there's rue for you ; and here's some for me :—we may call it herb of grace o'Sundays*] Mr. Malone tells us, that under the word *ruta*, in Florio's Ital., and Rue, in Cotgrave's Fr. Dict., it is interpreted *herb of grace*. When Ophelia, presenting it to the queen, reserves some for herself, she certainly means to infer, that they were both visited by *Ruth*, or Sorrow ; as the words are in terms associated in Rich. II. : and as contrition or sorrow is a sign of grace, it may thence have been called herb of grace, and in the passage referred to, it is called *sour herb of grace*.

"Rue, sour herb of grace,  
"Rue, ev'n for *ruth*." III. 4. Gardener.

She adds, "we may call it herb of grace o'Sundays ;" i. e. as is conceived on festivals, as being a holyday or softer name.

Mr. Steevens also says, "*herb of grace* is one of the titles which *Tucca* gives to William Rufus, in Decker's Satiromastix. I suppose the first syllable of the surname *Rufus* introduced the quibble."

In Doctor Do-good's Directions, an ancient ballad, is the same allusion :

"If a man have light fingers that he cannot charme,  
"Which will pick men's pockets, and do such like harme,  
"He must be let blood, in a scarie weare his arme,  
"And drink the *herb grace* in a posset luke-warme."

Mr. Todd cites Jer. Taylor's Diss. from Popery, c. II. s. 10.  
"They (the Romish exorcists) are to try the devil by *holy water*, incense, sulphur, *rue* ; which from thence, as we suppose, came to be called *herb of grace*."

(47) *you may wear your rue with a difference*] The slightest variation in the bearings, their position or colour, constituted a different coat in heraldry ; and between the *ruth* and wretchedness of guilt, and the *ruth* and sorrows of misfortune, it would be no difficult matter to distinguish.

"If he have wit enough to keep himself warm, let him *bear it for a difference* between himself and his horse." M. ado, &c. I. 1. Beatr.

(48) *There's a daisy*] Greene, in his Quip for an Upstart Courtier, has explained the significance of this flower : "—Next them grew the DISSEMBLING DAISIE, to warne such light-of-

love wenches not to trust every faire promise that such amorous bachelors make them." HENLEY.

(49) *For bonny sweet Robin is all my joy*] This is part of an old song.

" — I can sing the broom

" And Bonny Robin." Two Noble Kinsmen, IV. 1.

In the books of the Stationers' Company, 26 April, 1594, is entered, "A ballad, intituled, A doleful adewe to the last Erle of Darbie, to the tune of *Bonny sweet Robin*." STEEVENS.

The "Courtly new ballad of the princely wooing of the faire maid of London, by King Edward," is also "to the tune of *Bonny sweet Robin*." RITSON.

(50) *His beard was as white as snow, &c.*] This, and several circumstances in the character of Ophelia, seem to have been ridiculed in *Eastward Hoe*, a comedy, written by Ben Jonson, Chapman, and Marston, printed in 1605, Act III :

" His head as white as milk,

" All flaxen was his hair ;

" But now he's dead,

" And laid in his bed,

" And never will come again,

" God be at your labour !" STEEVENS.

(51) *I must common with your grief*] Confer, have some discussion or argument with. *Commune* is the reading of the quartos and the folio of 1632 : but, as Mr. Steevens observes, this word, pronounced as anciently spelt, is still in frequent provincial use. So, in *The Last Voyage of Captaine Frobisher*, by Dionyse Settle, 12mo. bl. l. 1577 : "Our Generall repayred with the ship boat to *common* or sign with them." Again, in Hollinshed's account of Jack Cade's insurrection : "—to whome were sent from the king the archbishop &c. to *common* with him of his griefs and requests."

(52) *No trophy, sword, nor hatchment, o'er his bones*] Not only the sword, but the helmet, gauntlet, spurs, and tabard (i. e. a coat whereon the armorial ensigns were anciently depicted, from whence the term *coat of armour*,) are hung over the grave of every knight. SIR J. HAWKINS.

(53) *No noble rite, nor formal ostentation,—*

*Cry to be heard*] All these multiplied incitements are things which cry, &c. We have in *M. ado*, &c. :

" Maintain a mourning *ostentation*." IV. 1. Friar.

(54) *let the great axe fall*] i. e. the axe "that is to be laid to the root."

“ The two-handed engine,  
 “ Ready to strike once and strike no more.”

Lycid. 131.

(55) *Would, like the spring that turneth wood to stone,  
 Convert his gyves to graces*] Would, by a process like that with which wood is turned into stone by the action of a petrifying well, convert the iron fetters that load and encumber him, into elegant and graceful ornaments: *Mercurii talaria*.

Mr. Reed refers to such a spring, called the dropping well, in Camden, edit. 1590, p. 564: “ Sub quo fons est in quem ex impendentibus rupibus aquæ guttatim distillant, unde DROPPING WELL vocant, in quem *quicquid ligni immittitur, lapideo cortice brevi obduci & lapidescere observatum est.*”

For *would*, the quartos here read *work*.

(56) *Too lightly timber'd for so loud a wind*] “ Weake bowes and *lighte shaftes*, cannot stand in a *roughe winde.*” Ascham's *Toxophilus*, 1589, p. 57. STEEVENS.

The quartos for *loud a wind*, read *loued armes*, and *loued armed*.

(57) *let our beard be shook with danger*]

“ *Idcirco stolidam præbet tibi vellere barbam*

“ *Jupiter ?*” Persius, Sat. ii. STEEVENS.

(58) *As checking at his voyage*] Holding back, hesitating about. It is a term of falconry. Mr. Steevens quotes Hinde's *Eliosto Libidinoso*, 1606: “ —For who knows not, quoth she, that this hawk, which comes now so fair to the fist, may to-morrow *check* at the lure ?”

Mr. Steevens's quartos for *checking at* read *liking not*: but Mr. Malone states, that the quarto of 1604 reads “ *As the king at his voyage.*”

(59) *Sir, this report*] Two lines above, where this extract from the quartos begins, this word, *Sir*, finishes the sentence; and the folios read,

“ If one could match you, sir,—this report of his.”

(60) ——— *love is begun by time;*

*And that I see, in passages of proof,*

*Time qualifies the spark and fire of it.*] The operation of time, whose slow and gradual progress is necessary to ripen a genuine and legitimate passion, has, as experience shows in conclusive instances, a powerful influence in producing its decay, as well as in giving it birth.

Of the dignity and constancy of this passion, our author, when not sustaining a character, speaks in clearer language, in more earnest terms, and in a higher strain of poetry, Sonn. CXVI.

" Love's not Time's Foole ; tho' rosie lips and cheeks  
 " Within his bending sickle's compasse come :  
 " Love alters not with his breefe houres and weekes ;  
 " But beares it out ev'n to the edge of doome."

4to. 1609.

(61) *For goodness, growing to a plurisy*] Superfluity, excess.  
 The dramatic writers of that time frequently call a fulness of blood a *plurisy*, as if it came, not from *πλυσρά*, but from *plus*, *pluris*. **WARBURTON.**

" Against the blood, or *plurisie* of blood. The disease of blood is, some young horses will feed, and being fat will *increase* blood, and so *grow to a plurisie*, and *die* thereof if he have not soon help." *Mascal on Cattle*, 1662, p. 187. **TOLLET.**

" ————— in a word,

" Thy *plurisy* of goodness is thy ill."

**Massing. Unnat. Combat.**

" ——— that heal'st with blood

" The earth, when it is sick, and cur'st the world

" Of the *plurisy* of people !" **Two Noble Kinsmen.**

**M. MASON.**

The word is spelt *plurisy* in the quarto, 1604, and is used in the same sense as here, in 'Tis Pity she's a Whore, by Ford, 1633 :

" Must your hot itch and *plurisie* of lust,

" The hey-day of your luxury, be fed

" Up to a surfeit !" **MALONE.**

(62) *And then this should is like a spendthrift sigh,  
 That hurts by easing*] That is, the anxiety and anguish of mind it relieves, is counterbalanced by the waste and exhaustion that it causes of the vital spirits, and draining of the sources of life. Dr. Johnson says, it is a notion very prevalent, that *sighs* impair the strength, and wear out the animal powers; and this idea is much insisted upon by our author. In *M. N. Dr.* III. 2. we have :

" *Sighs* of love, that cost the fresh blood dear." *Herm.*  
 " *blood drinking* hate," *I H. VI. Plantag. II. 4.* " *blood consuming sighs*," *II H. VI. Q. Marg. III. 2.* " *blood sucking sighs*," *III H. VI. Q. Eliz. V. 4.* " *dry sorrow drinks out blood*," *R. and Jul. III. 5. Rom.*

Care preying upon the mind, or the " self harming, or life harming heaviness," in *R. II. Bush. II. 2.* is a classical idea. We have " *Luctus edax*" in *Sil. Ital.* and in *Homer.*

οἷος ἀλατο

'Ον θυμον κατεδων. *Il. Z. 201.*

The modern editors produce many instances in our early writers. Mr. Steevens quotes the *Governall of Helthe*, &c.



printed by Wynkyn de Worde : " And for why whan a man casteth out that noble humour too moche, he is hugely dyscolored, and his body moche febled, more than he lete four *sythes*, soo moche blode oute of his body."

(63) *No place, indeed, should murder sanctuarize ;*

*Revenge should have no bounds*] Throw a sacred and inviolable fence over.

So blind or hardy are guilt and passion, that they will often, by distinctly acknowledging the justice of any revenge for one foul crime, while they are contriving and instigating another equally atrocious, or propounding maxims that justify their future fate, become parties to their own condemnation. See Timon.

" An you begin to rail on society once." I. 2. Tim.

And M. for M. II. 1. Ang.

(64) *unbated*] Not blunted, as foils are by a button fixed to the end.

" That honour, which shall *bate* his scythe's keen edge."

L. L. L. MALONE.

Mr. Steevens cites North's Plutarch : " he shewed the people the cruel fight of fencers, at *unrebated* swords." And see V. 2. Laert.

(65) *for the nonce*] The present purpose. "*Nemina, accing* Suio-Goth. a se impetrare posse. to prevail with oneself to do a thing, to have a mind to do it. Rich. of Gloster and Chaucer wrote *nomes*. In the old romance of Ywaine and Gawin, it is *names*. Serenius." Todd's Dict. See I H. IV. Poins, I. 2.

(66) *and long purples*] By *long purples* is meant a plant, the modern botanical name of which is *orchis morio mas*, anciently *testiculus morionis*. The grosser name by which it passes, is sufficiently known in many parts of England, and particularly in the county where Shakespeare lived. Thus far Mr. Warner. Mr. Collins adds, that in Sussex it is still called *dead men's hands*; and that in Lyte's Herbal, 1578, its various names, too gross for repetition, are preserved.

One of the grosser names of this plant Gertrude had a particular reason to avoid. MALONE.

(67) *That liberal shepherds*] That, to which free spoken shepherds, &c.

Puttenham, speaking in his Arte of Engl. Poesie of the Figure, Parisia or the Licentious, says, when the " intent is to declare in broad and *liberal* speeches, which might breeds offence or scandall, he will seeme to bespeake pardon before-

hand, wherby licentiousness may be the better borne withall." 4to. 1589, p. 199.

Mr. Malone quotes Othel. II. 1. Desd.

"Is he not a most profane and *liberal* counsellor?"

And Field's Woman's a Weathercock, 1612:

"——— Next that, the fame

"Of your neglect, and *liberal*-talking tongue,

"Which breeds my honour an eternal wrong."

(68) *As one incapable of her own distress*] Unconscious, insensible of. In III. 4. Haml. we have "making stones *capable*:" but a more apt instance occurs in Henry Brereton's *Newes of the present Miseries of Rushia*, 4to. 1614. "The wretched state and miserable condition of this untimely widdowed lady, and two sonnes, both so young, that they were *not capable of their calamity*." P. 29. See also "alongst the galupin or silver paved way of heaven, conducted into the great hall of the gods, Mercury sprinkled me with water, which made me *capable* of their divine presence." Greene's *Orpharion*, 4to. 1599, p. 7. "Poore little brat, *incapable* of care." Drayton's *Moses his Birth*, 4to. 1630.

(69) *Or like a creature native and indu'd*

*Unto that element*] With qualities naturally adapted to.

Mr. Malone says, our old writers used *indued* and *endowed* indiscriminately. "To indue," says Minsheu in his Dictionary, "*sæpissime refertur ad dotes animo infusas, quibus nimirum ingenium alicujus imbutum et initiatum est, unde et G. instruire est L. imbuere. Imbuere proprie est inchoare et initiari.*"

In Cotgrave's French Dictionary, 1611, *instruire* is interpreted "to fashion, to furnish with."

Our author uses this term in the same way in Oth.

"For let our finger ache and it *endues*

"Our other healthful members, ev'n *to* that sense

"Of pain." III. 4. Desd.

where it means fashions, moulds, adapts by communicating or imparting congenial sensations; makes to participate of.

(70) *I have a speech of fire, that fain would blaze,*

*But that this folly doubts it*] Douts, does out. "My rage had flamed, if this flood of tears had not extinguished it." The quartos and folio of 1632 read *drowns* for *doubts*. In this sense, so spelt, it is found in H. V. Dauph. IV. 2, as was the orthography of that age; and see also I. 4. Haml. to Horat.

## ACT V.

(1) *an act hath three branches ; it is to act, to do, and to perform: Argal, &c.*] Warburton says, this is ridicule upon scholastic divisions without distinction: and distinctions without difference. The quartos, instead of "perform: argal," read "perform, or all; she," &c.

(2) *Even christian*] Equal, fellow. The phrase occurs throughout Chaucer. "Despitous is he that hath disdain of his neighbour, that is to sayn, of his *even cristen*." The *Persones Tale*, Tyrwh. III. 181, and ib. 207, 209, 236, 237. Mr. Steevens quotes also Chaucer's *Jack Upland*, and Gower's *Confess. Amant.*:

"Of beauteie sighe he never hir *even*." Lib. V. p. 102.

And the *Paston Letters*, III. 421, &c. as does Mr. Malone Hall's *Chronicle*, fo. 261, H. VIII. to his parliament: "—you might say that I, beyng put in so speciall a trust as I am in this case, were no trustie frende to you, nor charitable man to mine *even christian*,—."

And we have, in G. Chapman's *Translation of the Works and Days of Hesiod*,

"Give never to thy friend an *even* respect

"With thy borne brother." 4to. 1629, p. 32.

*Μηδὲ κασιγνήτῳ ἰσὺν ποιεῖσθαι σταῖρον.* v. 705.

(3) *Was he a gentleman*] Undoubtedly, says Mr. Douce, a ridicule this of heraldry. He cites Gerard Leigh's *Accedence of Armourie*, 4to. 1591, p. 13. "For that it might be known, that even anon after the creation of Adam, there was both *gentlenes* and *ungentlenes*, you shall understand, that the second man that was born was a *gentleman*, whose name was Abell;" and elsewhere, "Jesus Christ, a *gentleman* of great lineage." Ib. He adds the very ancient proverbial saying:

"When Adam delv'd, and Eve span,

"Where was then the *gentleman*?" Illustr. II. 262.

(4) *a stoup of liquor*] A jug. "*Stoup* is a common word in Scotland at this day, and denotes a pewter vessel, resembling our wine measure, but of no determinate quantity; *that* being ascertained by an adjunct, as *gallon-stoup*, *pint-stoup*, *mutchkin-stoup*. The vessel, in which they fetch or keep water, is also called the *water-stoup*. A *stoup* of wine is therefore equivalent to a pitcher of wine." RITSON.

See Tw. N. II. 3. Sir Toby.

(5) *In youth, when I did love, did love,  
Methought, it was very sweet,  
To contract, O, the time, for ah, my behove*

*O, methought, there was nothing meet]* This is part of Lord Vaux's "Sonnet" of "The aged Lover renounceth Love," published in Lord Surrey's Poems; or rather scraps of it, ill strung together, and put into the mouth of a clown, and purposely, as Dr. Percy has observed, in this mangled state, the better to sustain the character: neither was it very likely or fitting that he should be found more at home in the department of elegant poetry, than he was in crowner's-quest law. Upon this subject see Warton's Hist. of Engl. Poetry, III. p. 45, and for the entire Sonnet, Percy's Reliques, I. 186, 1794.

Injudicious reforms and amendments of such incoherencies have been offered by the modern editors in the beginning and end of the Clown's song in Tw. N. IV. 2., and are given too under the authority of Dr. Farmer. *Behove* is *behoof*.

(6) *But Age, with his stealing steps,  
Hath caught me in his clutch,  
And hath shipped me intill the land,  
As if I had never been such]* Instead of *intill* and *caught*, the quartos read *into* and *claw'd*.

The originals of this, and the preceding stanza, are thus given in Dr. Percy's Ancient Songs:

"I lothe that I did love;  
"In youth that I thought sweete:  
"As time requires for my behove,  
"Methinks they are not mete."

"For age with stealing steps  
"Hath claude me with his crowche;  
"And lusty youthe away he leapes,  
"As there had bene none such."

Another passage in the original, as given by Lord Surrey, in Surrey and Wyatt's Poems, 1717, 8vo. p. 155, runs thus:

"For beauty with her band,  
"These croked cares hath wrought,  
"And shipped me into the land,  
"From whence I first was brought."

The deviations in the text are very natural strokes of our great artist: for so that the clown relieves his labour, and prevents those impressions or uneasy sensations, which the nature of that labour might subject him to, he is utterly regardless of the rhyme and sense; and accordingly is made to introduce a line that consists with neither. This line not being found in Lord Vaux, but being taken from another author, Lord Surrey, the clown could only be made to depart from the original, in order to be more in character. The same observations apply as well to passages in the M. W. of W. III. 1. Sir Hugh, as to Lear, "come on the broom," III. 6. Edgar.

(7) *the pate of a politician, which this ass now o'er-offices; one that would circumvent God]* Has official superiority over. "O'er-reaches," the reading of the quarto, gives an idea more closely and immediately corresponding with the whole of this sentence, and the beginning of the next but one. Upon those readings Dr. Johnson has well observed, "I believe, both these words were Shakespeare's. An author, in revising his work, when his original ideas have faded from his mind, and new observations have produced new sentiments, easily introduces images which have been more newly impressed upon him, without observing their want of congruity to the general texture of his original design."

(8) *This might be my lord such-a-one, that prais'd my lord such-a-one's horse, when he meant to beg it]* See Tim. I. 2. Tim.

"—— my lord, you gave  
 " Good words the other day of a bay courser  
 " I rode on; it is yours, because you lik'd it."

STEEVENS.

(9) *but to play at loggats with them]* But to be used, to be thought fit materials, to play with at a rustic game.

This is a game played in several parts of England even at this time. A stake is fixed into the ground; those who play, throw *loggats* at it, and he that is nearest the stake, wins: I have seen it played in different counties at their sheep-shearing feasts, where the winner was entitled to a black fleece, which he afterwards presented to the farmer's maid to spin for the purpose of making a petticoat, and on condition that she knelt down on the fleece to be kissed by all the rusticks present.

So Ben Jonson, *Tale of a Tub*, Act IV. sc. vi:

" Now are they tossing of his legs and arms,  
 " Like *loggats* at a pear-tree."

Again, in an old collection of Epigrams, Satires, &c.

" To play at *loggats*, nine holes, or ten pinnes."

Again, in Decker's *If this be not a good Play, the Devil is in it*, 1612:

" —— two hundred crowns!  
 " I've lost as much at *loggats*."

It is one of the unlawful games enumerated in the statute of 33 of Henry VIII. STEEVENS.

*Loggeting in the fields* is mentioned for the first time among other "new and crafty games and plays," in the statute of 33 Henry VIII. c. 9. Not being mentioned in former acts against unlawful games, it was probably not practised long before the statute of Henry the Eighth was made. MALONE.

A *loggat*-ground, like a skittle-ground, is strewed with ashes, but is more extensive. A bowl much larger than the jack of the game of bowls is thrown first. The pins, which I believe are called *loggats*, are much thinner, and lighter at one extremity than the other. The bowl being first thrown, the players take the pins up by the thinner and lighter end, and fling them towards the bowl, and in such a manner that the pins may once turn round the air, and slide with the thinner extremity foremost towards the bowl. The pins are about one or two-and-twenty inches long. **BLOUNT.**

(10) *A pick-axe, and a spade, a spade,  
For—and a shrouding sheet :*

*O, a pit of, &c.]* For *O*, the quartos read *Or*.

The original song runs thus :

*A pick-axe and a spade,  
And eke a shrowding sheet ;  
A house of clay for to be made,  
For such a guest most meet.*

(11) *quiddits*] Subtleties. A term, borrowed from the schools.

“Entermedlyng and troubling their braynes with scrupulous *quiddities* and diffuse questions.” Newton’s *Lemnie’s Touchstone of Complexions*, 12mo. 1581, fo. 77. “Plays with his sophemes and *quyddities*.” Taverner’s *Garden of Wysdom*, 12mo. 1539, signat. B. 4, b.

“Diogenes mockyng suche *quidificall* trifles (the *Idees*, as the *tableitees* and *cuppytees* of Plato), that wer all in the cherubyns.” Nic. Udall’s *Erasm. Apopthegm*, 12mo. 1542, fo. 124. Mr. Steevens instances,

“I am wise, but *quiddits* will not answer death.”

Soliman and Perseda.

And Mr. Malone,

“By some strange *quiddit*, or some wrested clause,

“To find him guiltie of some breach of lawes.”

Drayton’s *Owle*, 1604.

(12) *quilllets*] Nice and frivolous points or distinctions. Cole renders it *res frivola*. Dict. 1679. **MALONE.**

See L. L. L. IV. 3. Longueu.

(13) *knock him about the sconce*] Pate. In its first sense, blockhouse, from *schantzen*, Teut. to fortify. Bailey and Todd. See M. W. of W. II. 2. Falst., and Com. of Err. I. 4. Antiph. S. Mr. Steevens cites Lyly’s *Mother Bombie*, 1594 :

“Laudo ingenium ; I like thy *sconce*.”

And Ram-Alley, 1611 :

“————— I say no more ;

“But ’tis within this *sconce* to go beyond them.”

(14) *Statutes*] *Statutes-merchant and staple* are particular modes of *recognisance* or acknowledgment for securing debts, which thereby become a charge upon the party's land. *Statutes* and *recognisances* are mentioned together in the covenants of a purchase deed. RITSON.

(15) *his double vouchers, &c.*] A recovery with *double voucher* is the one usually suffered, and is so denominated from *two* persons (the latter of whom is always the common cryer, or some such inferior person,) being successively *voucher*, or called upon, and made to answer the warrant of the tenant's title. Both *finés* and *recoveries* are fictions of law, used to convert an estate tail into a fee simple. RITSON.

(16) *seek out assurance in that*] Deeds, which are usually written on parchment, are called the common *assurances* of the kingdom. MALONE.

Seek *assurance* is, in one sense, "look for security, put your trust in:" in the other, "require a certain and indefeasible title."

(17) With an eulogy of our author, most of the topics in this dialogue are imitated in a poem called Dolarny's *Primrose*, 4to. 1606. It is a very mean performance, and the fact is mentioned merely to show the popularity of this piece.

(18) *by the card*] i. e. we must speak with the same precision and accuracy, as is observed in marking the true distances of coasts, the heights, courses, &c. in a *sea-chart*, which in our poet's time was called a *card*.

In 1589 was published in 4to. A briefe Discourse of *Mappes and Cardes*, and of their Uses. MALONE.

"In the shipman's *card*." Macb. 1 Witch. I. 3.

For *undo*, the fo. of 1632 reads *follow*.

(19) *the age is grown so picked, that, &c.*] "At once pointed so fine and sharp, and having also so much of vogue and fashionable character." The two ideas are so clung together, that one appears plainly to have drawn on the other. The general and particular allusion is so incorporated, that it must be taken as a twin birth, not to be separated without injury to itself, and confusion to the reader. See L. L. L. V. 1. *Holofern*.

For *that*, the fo. of 1632 reads *and*.

It was ordered, Mr. Steevens says, by proclamation, in 5 Ed. IV., that the "beaks or *pykes* of shoes and boots should not pass two inches, upon pain of cursing by the clergy, and forfeiting twenty shillings."

In the preceding reign, the *pykes* were of such length, that they were obliged to be tied up to the knee with chains of silver, and gilt, or at least silken, laces.

(20) *that young Hamlet was born*] By this scene it appears that Hamlet was then thirty years old, and knew Yorick well, who had been dead twenty-two years. And yet in the beginning of the play he is spoken of as a *young* man, one that designed to go back to school, i. e. to the University of Wittenberg. The poet in the fifth Act had forgot what he wrote in the first.

BLACKSTONE.

In these matters our author was too careless; and this was a sort of episode, in which he would venture to take the largest licence.

(21) *hold the laying in*] We have "hold taking" in Tim. I. 2. Apem.; where Mr. Steevens cites II H. IV. "a rotten case abides no handling."

(22) *Here's a scull now: this scull has lain in the earth, &c.*] The quartos read, "Here's a scull now hath lyen you i'the earth," &c.

(23) *A pestilence on him for a mad rogue*] We have in Ro. and Jul. 1. Music. IV. 5. "a pestilent knave."

(24) *my gorge rises at it*] Stomach. from gorge, Fr. throat. "Cast the gorge," Tim. IV. 3. Tim. "Heave the gorge, disrelish," Othel. II. 1. Iago.

(25) *Imperial Cæsar, dead, and turn'd to clay,  
Might stop a hole to keep the wind away:  
O, that the earth, which kept the world in awe,  
Should patch a wall to expel the winter's flaw*] The quartos read *imperious*; which Shakespeare (see Cymb. IV. 3. Imog. and Tr. and Cr. V. 5. Hect.) and his contemporaries use for *imperial*: and it was so used down to at least the middle of the next century. Drayton in his *Muse's Elysium* has:

"Or Jove's *emperious* Queene." Nymph. 1.

And,

"In the proud power of his *emperious* hand."

Moses his Birth, b. l. 4to. 1680.

Without some historical reference, such as that subjoined, the reader would scarce believe that the text gives no very unfaithful picture of the general state of the habitations of our countrymen, at a period as late as the reign of Elizabeth.

"In the fenny countries and northern parts, unto this day, for lack of wood they are enforced to continue the ancient manner of building (houses set up with a few posts and many raddles), so in the open and champain countries, they are enforced, for want of stuff, to use no studs at all, but only frank-posts, and such principals, with here and there a girding, whereunto they fasten their splints or raddles, and then cast it all over with thick clay, to keep out the wind. Certes this rude kind of building



made the Spaniards in Q. Mary's day to wonder, and say, "these English have their houses made of sticks and dirt, but they fare commonly so well as the king." Harrison's Description of England, prefixed to Hollingsh. p. 187. Ellis's Specimen of Engl. Poets, 1811, l. 322. Hume, in his Hist. vol. V. note P. P. states Harrison's work to have been printed 1577.

Cotgrave, in 1611, cited by Mr. Malone, interprets "*Lis de vent*, a gust or *flaw* of wind:" and Carew, in his Survey of Cornwall, 1602, tells us, "one kind of these storms they call a *flaw*, or *flaugh*, which is a mightie gale of wind, passing suddainely to the shore, and working strong effects upon whatsoever it in-countreth in his way." fo. 5, b. We find in Florio's Ital. Dict. 1598: "Groppo, a *flaw*, or *berrie* of wind." See *pirry*, Todd's Dict. And here we will add from Roberte Whytinton, poet laureate's Tullyes offyces, "That rageous *pyrey* of civyle and inteſtyne diſcensyon amonge them ſelfe. Illius civilis et intestini diſſidii *tumultus*." To the Reader, 8vo. 1534. For *winter's*, the quartos read "*water's flaw*."

(26) *Shards*] Broken pieces of earthenware, pot-sherds, something shorn off. "*Skærf*, fragmen. Suio-Goth. testa. *ſcherf*. Belg. Angli *f* in *d* mutant. *Shardes* of an earthen pot. fragmentum testæ ruptæ." Ihre's Gloss. Suiog. *Shards*, *scare*, and *shreds*, are all derived, says Mr. Tooke, from the Sax. verb to divide or separate. Divers. of Purley, II. 173.: and consistently therewith, *sheard*, *shard*, and *shern* are used in the sense of fragment, shell, scale, or sheath, of insects' wings, and dung. "A *sharde*, or broken piece of a tyle. Testa." Wythals's shorte Dict. 4to. 1568, fo. 32, b. "*Shardes*, or pieces of stones, broken or *shattered*." Sub voce *Rubble*. Baret. Mr. Ritson cites Job, ii. 8: "And he took him a *potsherd*, (i. e. a piece of a broken pot,) to scrape himself withal."

In Baret it is also "the shell of an egg or snail." For this sense, or that of *sheath* and *scale*, see Macb. III. 2. Macb.

"the *shard-borne* beetle."

Citing Drayton, as applicable to the last sense,

"I scorn all earthly dung bred *scarabies*," Idea, XXXI.

Mr. Tollet states, that in the north of Staffordshire *cowsherd* is the word generally used for cow-dung. "The humble-bee taketh no scorn to loge on a cove's foule *shard*." A petite palace of Pettie his pleasure, p. 164. "Turf, and peat, and *cow-sheards*, are cheap fuels, and last long." Bacon's Nat. Hist. exp. p. 775; and Mr. Holt White adds, "how that nation, rising like the beetle from the *cowshern*, hurtleth against al things." A brief Discourse of the Spanish State, 1590, p. 3.

(27) *virgin* rites] For *rites*, *crants*, the reading of the quartos, is adopted by the modern editors: upon which Dr. Johnson says, "I have been informed by an anonymous correspondent, that *crants* is the German word for *garlands*, and I suppose it was retained by us from the Saxons. To carry gar-

*lands* before the bier of a maiden, and to hang them over her grave, is still the practice in rural parishes.

*Crants* therefore was the original word, which the author, discovering to be provincial, and perhaps not understood, changed to a term more intelligible, but less proper. *Maiden rites* give no certain or definitive image. He might have put *maiden wreaths* or *maiden garlands*, but he perhaps bestowed no thought upon it; and neither genius nor practice will always supply a hasty writer with the most proper diction."

Mr. Tollet adds, in Minshieu's Dictionary, see *Beades*, where *roosen krants* means *sertum rosarium*; and such is the name of a character in this play. And Mr. Steevens observes, the names *Rosenkrantz* and *Gyldenstiern* occur frequently in Rostgard's *Deliciæ Poetarum Danorum*.

(28) *To sing sage requiem, and such rest to her*

*As to peace-parted souls*] Whatever foundation there may have been for the course here taken, either in the rigid notions of the age, or the severity of ecclesiastical rules, to us she has ever appeared throughout, and as her story is told by the queen, to have been a most unhappy and pitiable maniac; and hence the prodigious interest she at all times excites. *Sage*, it is conceived, is grave and solemn requiem. The modern editors, with the quartos, read "*a requiem*."

(29) — *from her fair and unpolluted flesh*

*May violets spring*]

"Non nunc a manibus istis,

"Non nunc e tumulo, fortunataque favilla,

"Nascentur violæ?" Pers. I. 37.

(30) *churlish priest*] *Churlish* is figuratively "ill-humoured, and ill-bred;" and of course uncourtly, as in its primitive sense "rustic and rude." And we shall here present the reader with an extract from the *Promptuar. parvulus*, 1514.

"*Churlysshe prest. Ego nis vel econis.*" "*Ego (onis et egona) ne. i. seculum: vel ut dicit papias. Egones in plurali sunt sacerdotes rustici, producen. penult.*" *Ortus Vocabulorum*, 4to. 1514. "*Churlysshe. rusticalis. churle or carle. rusticus.*" *Prompt. parv.*

We would not have it here inferred that our author meant to convey any other idea than that which the words present to us now; or that he meant more than to use such low phrase or general invective, as "*country parson, or hedge priest*;" but the coincidence, the combination is at least singular, and may be thought not unworthy the notice of the curious.

(31) *Wou'lt drink up Esile?* Esill, 4tos.] The *Yssel*. Of the vast river, Rhine, the most northern branch, (that which is the nearest to Denmark, and which runs by Zutphen and Deventer into the Zuyder Zee) is called *Ysell*, and gives name to one of the most northern of the united provinces. This name, the

*Issell*, or *Isel*, was familiar, as Mr. Steevens has shown, to Stowe and Drayton; and the idea of drinking up seas is elsewhere to be met with in our author:

“ the task he undertakes  
“ Is numb’ring sands, and *drinking oceans dry*.”

R. II. Green. II. 2.

Neither is it impossible that it should be the Vistula, or *Weissel*, as Mr. Steevens intimates; but, as he has given the name of *Weissel* only, without the least information beyond it, it may be necessary to add, that in the Geography of Europe, from king Alfred’s Anglo-Saxon version of Orosius, annexed to Ingram’s Inaugural Lecture upon the Saxon language, 4to. 1808, we have “ Weonodland [the country from Pomerania to the Frisch Haff] was, &c. *all which land is subject to Denmark*. Weonodland was, &c. as far as *Weisselmouth*. The *Weissel*\* is a very large river; and near it lie Witland and Weonodland, and out of Weonodland flows the river *Weissel*, which empties itself into Estmere [Frisch Haff].”

But, though it was once subject to Denmark, and is, besides, by far the greatest river that empties itself into the Baltic, even if its name, as offered both to the eye and ear, were closer to the word in the text than it is, it is very little likely that Shakespeare was read in the early Danish history or geography, or that he would give himself any concern about them. He took his geography from more ready and accessible sources, and from points nearer home.

There is no doubt but that *Esil* was formerly a term in common use for vinegar. Our early dictionaries (ever meagre and scanty compilations, and no evidence of the non-existence of words even of the most common use†) will confirm this. “*Esyll*. Acetum.” Promptuar. parvulor. 4to. 1514. Wynk. de W. “Acetum. *Aysell*.” Ortus Vocabulor. 4to. 1514.

Yet, though this was the use of the word as low as Shakespeare’s day, it is not to be conceived, that even in his rant a madman could propose to drink up all vinegar or all water. It was indeed his purpose to rant, to propose something wild and extravagant, something not practicable, but still not any thing so absurd as well as impossible, that even the most perverted understanding must revolt at it. He therefore proposes to do that, as an individual (and extravagant enough that), which

\* *Weisel*, *Weichsel* or *Weissel*, called by the Poles Wisla (and in king Alfred’s orthography Wisle), is called by the Latins Vistula. The mouth of the Vistula is now called *Weissel-munde*: and king Alfred calls Poland Wisleland.” Foster and Ingram’s Notes.

† Of the existence of a large portion of the words of the 16th century in common use, of words in use by scholars and persons of condition, as well as those used in common parlance and low life, our most copious modern dictionaries afford not the slightest hint or intimation. This, so far as respects literary men, will be evident to every one who will give himself the trouble of looking into the early translations of the Latin Poets: of Seneca by Newton, Heywood, &c., Ovid, by Arthur Golding, Horace, by Drant, or Virgil, by Phaer, &c.

Xerxes' myriads are said to have accomplished ; i. e. he proposes, he would set about drinking up a river (and the mention of a large river very possibly suggested to his mind the next image, that of a monstrous inhabitant of rivers, although there were no crocodiles in that region of the world), and about eating a crocodile.

(32) This speech in the 4tos. is given to the Queen, to whose character it is better suited. But if Shakespeare designed it for the King, he may be justified, perhaps, by some such reasoning as this.

He had told us before, that the King was under extreme apprehension, that the unhappy fate of Ophelia would make the heat of Laertes, which he had then with great difficulty appeased, flame out anew. His speech was therefore the dictate of this apprehension, and did not convey his sentiment. He dissembled: but his interference was more likely to have weight with Laertes than that of the Queen ; and, after what had been concerted between him and Laertes, his affected tenderness for Hamlet would be perfectly understood.

(33) *When that her golden couplets are disclos'd*] Appear, are developed. See III. 1. King.

“ To *disclose* was anciently used for to *hatch*. So, in The Booke of Huntynge, Hawkyng, Fyshing, &c. bl. l. no date : “ First they bene eges ; and after they ben *disclosed*, haukes ; and commonly goshaukes ben *disclosed* as sone as the choughes.” To *exclude* is the technical term at present. During three days after the pigeon has *hatched* her *couplets*, (for she lays no more than *two* eggs,) she never quits her nest, except for a few moments in quest of a little food for herself ; as all her young require in that early state, is to be kept warm, an office which she never entrusts to the male.” STEVENS.

The young nestlings of the pigeon, when first disclosed, are callow, only covered with a yellow down : and for that reason stand in need of being cherished by the warmth of the hen, to protect them from the chillness of the ambient air, for a considerable time after they are hatched. HEATH.

The word *disclose* has already occurred in a sense nearly allied to *hatch*, in this play :

“ And I do doubt the hatch and the *disclose*  
“ Will be some danger.” MALONE.

(34) *What is the reason that you use me thus ?*  
I lov'd you ever]

“ — do not be so bitter with me,  
“ *I evermore did love you, Hermia.*” M. N. Dr.

STEVENS.

(35) *This grave shall have a living monument*] There is an ambiguity in this phrase. In its more obvious sense it is a

*durable monument, such as should outlive time ; but from the tenor of the preceding and subsequent lines, it may be doubted whether our author did not here, in a covert way, glance at the impending fate and sacrifice of Hamlet ; and in a licentious, and even punning phraseology, not at all alien to his manner, mean, by the words " living monument," to shadow, or darkly and in masqued phrase, to convey to Laertes the sense of " a memorial raised by the extinction of life, or the wreck of some person in existence ? "*

(36)  *Sir, in my heart there was a kind of fighting,  
That would not let me sleep ]* Misgiving and distrust of ill practices against him, produced this *struggle* or agitation in his bosom, not so much on any personal consideration, as on that of his revenge being unsatisfied ; and, should he by any impending chance be cut off, that his promise also, and his oath, would be unfulfilled. Mr. Malone refers to Tr. and Cr.

" Within my soul there doth commence a fight,  
" Of this strange nature," &c.

(37)  *mutines in the bilboes ]* To *mutine* was formerly used for to *mutiny*. III. 4. Haml. So *mutine*, for *mutiner*, or *mutineer* : " un homme *mutin*," Fr. a mutinous or seditious person. In The Misfortunes of Arthur, a tragedy, 1587, the adjective is used :

" Suppresseth *mutin* force, and practicke fraud."

MALONE.

The *bilboes* is a bar of iron with fetters annexed to it, by which mutinous or disorderly sailors were anciently linked together. The word is derived from *Bilboa*, a place in Spain where instruments of steel were fabricated in the utmost perfection. To understand Shakespeare's allusion completely, it should be known, that as these fetters connect the legs of the offenders very close together, their attempts to rest must be as fruitless as those of Hamlet, in whose mind *there was a kind of fighting that would not let him sleep*. Every motion of one must disturb his partner in confinement. The *bilboes* are still shown in the Tower of London, among the other spoils of the Spanish Armada. STEEVENS.

(38)  *When our dear plots do pall ]* Lose their spirit, poignancy, and virtue ; become abortive. Mr. Seymour says,

" Miscarry *surfeit-slain* with policy."

Mr. Malone cites Ant. and Cl. :

" I'll never follow thy *pall'd* fortunes more."

II. 7. Menas.

(39)  *There's a divinity that shapes our ends,  
Rough-hew them how we will ]* That points or fashions our purposes, brings them according to his good pleasure to a close, how ill soever or unskilfully conceived or entered upon.

Dr. Farmer informs me that these words are merely technical. A wool-man, butcher, and dealer in *skewers*, lately observed to him, that his nephew, (an idle lad) could only *assist* him in making them; "—— he could *rough-hew* them, but I was obliged to *shape their ends*." STEEVENS.

Doubtless these terms are so far technical, as that they are drawn from arts or handicraft trades, occupied with the knife, the axe, plane, or some such tool; and as the use of the tools is general, the phrases belonging to them also pass into general use.

(40) *no leisure bated*] No interval allowed. In substance as he presently says, "without *debatement* further."

Warburton says, "to *abate*, signifies to *deduct*; this deduction, when applied to the person in whose favour it is made, is called an *allowance*. Hence he takes the liberty of using *bated* for *allowed*."

(41) *I once did hold it, as our statist do,  
A baseness to write fair*] Statist is statesman.

"—— that he is wise, a *statist*."

Shirley's Humour. Courtier, 1640.

"Will screw you out a secret from a *statist*."

Jonson's Magnetic Lady. STEEVENS.

Most of the great men of Shakespeare's times, whose autographs have been preserved, wrote very bad hands; their secretaries very neat ones. BLACKSTONE.

"I have in my time, (says Montaigne) seene some, who by writing did earnestly get both their titles and living, to disavow their apprentissage, marre their pen, and affect the ignorance of *so vulgar a qualitie*." Florio's translation, 1603, p. 125.

RITSON.

(42) *the bearers put to sudden death,*

*Not shriving-time allow'd*] Mr. Steevens has here thought proper to say that "Shakespeare's negligence of poetic justice is notorious; nor can we expect that he who was content to sacrifice the pious Ophelia, should have been more scrupulous about the worthless lives of Rosencrantz and Guildenstern. Therefore, I still assert that, in the tragedy before us, their deaths appear both wanton and unprovoked."

Upon this Mr. Pye has most justly observed, "Steevens's note on Malone's observation respecting this fact in a preceding passage is insolent and impudent; and he is, as usual, positive in the wrong: there is not one word uttered by Rosencrantz and Guildenstern throughout the play that does not proclaim them to the most superficial observer as creatures of the king, purposely employed to betray Hamlet, their friend and fellow student: the brutal behaviour of Hamlet to Ophelia may be perhaps accounted for from Shakespeare thinking of the novel and

the history by Saxo Grammaticus; where I believe a young woman, from whom he took the idea of Ophelia, is employed to betray him." Comments on the Commentators, 8vo. 1807, p. 326.

Though it does not distinctly appear in any part of this drama, that Hamlet knew that Rosencrantz and Guildenstern were privy to this design of murdering him; yet throughout, as Mr. Pye says, he perfectly understood that they were creatures of the king, placed and brought from a distance for that sole purpose, as spies upon him: but it was not till after he discovered that his own murder was to have been effected by means in which they were at least chosen agents and instruments, that, in the moment of discovery and resentment, he retorted upon them as principals, and took a course of retaliation, which, in a drama at least, might well be allowed.

*Shriving-time* is time of *shrift*, or confession. *Skrifta* ant. *skripta*, vox ecclesiastica, usurpata de confessione pœnitentium, idque vel de verbi divini ministro, qui confitentem peccatorem exaudit, illique viam ad resipiscendum commonstrat; vel etiam de actu peccata confitentis. Habemus eam ab Angliæ gentis primis evangelii præsonibus, quorum in Anglia *scrift* confessionem notat, *scrifan* delictorum confessionem excitare, *shrive* apud Chaucerum confiteri, alias reprehendere, *gescrif*, censura. A *scribendo* hæc omnia formata esse, eleganti dissertatione probatum dedit vir multe eruditionis H. Gramius: fuse docet in more positum fuisse, ut *scripto* consignarent veteres verbi divini ministri, qua pœna ecclesiastica satisfaciendum esset pro commissis peccatis." Ihre's Gloss. Suog. 1769.

This term seems to have obtained much in the same way as *writ* came into use for judicial process or legal instruments; as it was in *writing*, that the priest, at the time of confession, put down and delivered the penance enjoined.

A secondary sense, as stated in Ihre, and better corresponding with its root, but now with us wholly out of use, is penance or punishment.

" Riddling confession finds but riddling *shrift*."

Rom. and Jul. II. 3. Friar.

(43) *Thrown out his angle for my proper life*] i. e. his mortal engines.

An *angle* in Shakespeare's time signified a fishing-rod. So, in Lyly's *Sapho and Phao*, 1591:

" *Phao*. But he may bless fishing, that caught such a one in the sea.

" *Venus*. It was not with an *angle*, my boy, but with a net."

MALONE.

(44) *a chough; but, as I say, spacious in the possession of dirt*] A vain and idle babbler, but possessed of large landed property. Buffon describes the Cornish chough, or red-legged crow, as " elegant in figure, lively, restless. His manners are like those of a jackdaw: it is attracted by glittering objects." Bewick's *Hist. of Birds*, 8vo. 1797, I. 77. See II. H. IV. Falst. II. 3.



(45) *hot for my complexion.*

Osr. *Exceedingly, my lord ; it is very sultry]*

“ —— igniculum brumæ si tempore poscas,

“ Accipit endromidem ; si dixeris æstuo, sudat.” Juv.

MALONE.

The quartos read “ hot, or my complexion.”

(46) *Nay, in good faith ; for mine ease, in good faith]* This seems to have been the affected phrase of the time. Thus, in Marston's *Malcontent*, 1604 : “ I beseech you, sir, be covered. —No, in good faith, *for my ease.*” And in other places.

FARMER.

It appears to have been the common language of ceremony in our author's time. “ Why do you stand *bareheaded* ? (says one of the speakers in Florio's *SECOND FRUTES*, 1591,) you do yourself wrong. Pardon me, good sir, (replies his friend ;) I do it *for my ease.*”

Again, in *A New Way to pay old Debts*, by Massinger, 1633 :

“ —— Is't *for your ease*

“ You keep your hat off?” MALONE.

See L. L. L. V. 1. Armado to Holofern.

(47) *the card or calendar of gentry]* The *card* by which a gentleman is to direct his course ; the *calendar* by which he is to choose his time, that what he does may be both excellent and seasonable. JOHNSON.

See *card*, V. 1. Haml.

(48) *against the which he has imponed]* Staked, pledged. The quartos read *impawned* : and Mr. Malone states, that *pignare*, Ital. signifies both to *pawn* and to lay a wager. And in the M. of V. Jessica says,

“ Why, if two Gods should play some heavenly match, and on the *wager* lay, there must be something else *pawn'd*,” &c. III. 5.

(49) *hangers]* Under this term were comprehended four graduated straps, &c. that hung down in a belt on each side of its receptacle for the sword. I write this, with a most gorgeous belt, at least as ancient as the time of James I. before me. It is of crimson velvet embroidered with gold, and had belonged to the Somerset family.

In Massinger's *Fatal Dowry*, Liladam (who, when arrested as a gentleman, avows himself to have been a tailor,) says :

“ —— This rich sword

“ Grew suddenly out of a tailor's bodkin ;

“ These *hangers* from my vails and fees in hell :” &c.

i. e. the tailor's *hell* ; the place into which shreds and remnants are thrown.



Again, in the Birth of Merlin, 1662 :

“ He has a fair sword, but his *hangers* are fallen.”

“ ——— a rapier

“ Hatch'd with gold, with hilt and *hangers* of the new fashion.” Rhodon and Iris, 1631.

“ The scaberd was of silver plate, with golden *hangers* gract.” Chapman, ll. XI.

Mr. Pope mistook the meaning of this term, conceiving it to signify—*short pendulous broad swords*. STEEVENS.

The word *hangers* has been misunderstood. That part of the girdle or belt by which the sword was suspended, was in our poet's time called *the hangers*. Minshieu, 1617 : “ The *hangers* of a sword. G. Pendants d'espée, L. Subcingulum,” &c. So, in an Inventory found among the papers of Hamlet Clarke, an attorney of a court of record in London, in the year 1611, and printed in the Gentleman's Magazine, Vol. LVIII. p. 111 :

“ *Item*, One *payre* of girdle and *hangers*, of silver purle, and cullored silke.

“ *Item*, One *payre* of girdler and *hangers* upon white sattene.”

*The hangers* ran into an oblique direction from the middle of the forepart of the girdle across the left thigh, and were attached to the girdle behind. MALONE.

(50) *edified by the margent*] The margins of books in our author's day were stuffed with comments and references. Drayton in his Polyolbion says, “ If he have other authority for it, I would his *margine* had bin but so kinde, as to have imparted it.” Fo. 1622, p. 277.

Mr. Steevens cites Decker's Honest Whore :

“ ——— I read

“ Strange comments in those *margins* of your looks.”

Part II. 1630.

(51) *The French bet against the Danish*] For this, the reading of the quartos, the folios give *but* ; manifestly a false print. The folio of 1632, which does not appear ever to have consulted the quartos, reads and points the passage thus : “ that's the French, but against, &c.”

(52) *He hath one twelve for mine*] So the folios. In all the language concerning this wager, there is an obscurity and inconsistency, which it would be a hopeless attempt to explain, or to reconcile. Here indeed Osric uses simple terms ; or one might be led to think, that it was meant that he should throughout confound himself with his own fantasticality ; and that his ideas were to ask for as much unriddling as his phraseology.

(53) *the breathing time of day with me]*

“ But, for your health and your digestion sake,  
“ An after-dinner’s *breath*.”

Tr. and Cress. II. 3. Patrocl.

(54) *This lapwing runs away with the shell on his head]* Prematurely hasty, starts almost before he has means, ere he has found legs or message to carry or be carried.

Mr. Steevens cites Jonson’s Staple of News :

“ ——— and coachmen  
“ To mount their boxes reverently, and drive  
“ Like *lapwings* with a *shell* upon their heads,  
“ Through the streets.”

And Greene’s *Never too Late*, 1616: “ Are you no sooner hatched, with the *lapwing*, but you will run away with *the shell on your head* ?”

And Chapman’s *Revenge for Honour* :

“ Boldness enforces youth to hard achievements  
“ Before their time ; makes them run forth like *lapwings*  
“ From their warm nest, part of the *shell yet sticking*  
“ Unto their downy heads.” STEEVENS.

(55) *He did comply with his dug, before he sucked it]* Was complaisant with, treated it with apish ceremony.

There is a passage in an old author, which so closely resembles the foregoing, that we may conceive the idea, and partly the phrase itself, to have been caught, or rather copied, by Shakespeare from thence. “ Flatterie hath taken such habit in man’s affections, that it is in most men altera natura : yea, *the very sucking babes hath a kind of adulation towards their nurses for the dugge.*” Ulpian Fulwel’s *Arte of Flatterie*, 4to. 1579. Preface to the Reader.

*Compliment* is the word here used by most of the modern editors, who interpret *comply* in that sense both here and in II. 2. Haml., “ let me *comply with you* in this garb.” And Mr. Reed, who instances Fuller’s *Holy Warre*, p. 80: “ Some weeks were spent in *complying*, entertainments, and visiting,” adds, “ To *compliment* was, however, by no means an unusual term in Shakespeare’s time.”

In Herrick’s *Poems*, 8vo. 1648, we find a singular use of this word in the sense of enfold or encircle, and plainly as a derivative from the Latin *complico*.

“ O’ercast a rug of carded wool ;  
“ Which, sponge-like, drinking in the dull  
“ Light of the moon, seem’d to *comply*  
“ Cloudlike the daintie Deitie.”

“ By  
 “ Whom faire Corinna sits, and doth *comply*  
 “ With yvorie wrists his Laureat head.” p. 241.

(56) *commended him to you*] Made a gracious and respectful intimation. “ The mayster *commaundeth hym* to you. *Herus meus salutes tibi impertit.*” *Vulgaria Stanbrigi*, 4to. Wynk. de Worde.

“ ’Tis a word  
 “ Of *commendation* sent from Valentine,  
 “ Deliver’d by a friend.” Two G. of V. Prot. I. 2.

(57) *the readiness is all. Since no man has aught of what he leaves, what is’t to leave betimes? Let be*] “ Ripeness is all,” is a reflection upon leaving life made by Edgar in *Lear*, V. 2. Then “ since no man has (i. e. has any secure hold, or can properly be denominated the possessor, of ) any portion of that which he leaves, or must leave, behind him, of what moment is it, that this leave-taking, or the parting with a possession so frail, should be made early? Let things take their course!” The reading of the quartos, adopted by the modern editors, is “ Since no man of aught he leaves, knows, what is’t to leave betimes? Let be.” And this, Dr. Johnson says, may mean, “ since *no man knows aught* of the state of life which *he leaves*, since he cannot judge what other years may produce, why should he be afraid of *leaving* life betimes? Why should he dread an early death, of which he cannot tell whether it is an exclusion of happiness, or an interception of calamity? I despise the superstition of augury and omens, which has no ground in reason or piety; my comfort is, that I cannot fall but by the direction of Providence.”

(58) *But in my terms of honour, I stand aloof*] There is a passage somewhat similar in *The Maid’s Tragedy* :

“ *Eved.* Will you forgive me then?  
 “ *Mel.* Stay, I must ask mine honour first.” STEEVENS.

(59) *in the cup an union*] In the first quarto we have *unice*, which in the subsequent quarto copies was made *onyx*. An *union* is a very precious pearl. See *Bullokar’s English Expositor*, 1616, and *Florio’s Ital. Dict.* 1598, in v. MALONE.

“ Ay, were it Cleopatra’s *union*.” *Solim. and Perseda*.

“ And hereupon it is that our dainties and delicates here at Rome, &c. call them *unions*, as a man would say singular and by themselves alone.” *Holland’s Plin. Nat. Hist.*

In *If you know not Me, you know Nobody*, P. II. 1606, Sir Thomas Gresham says :

“ Here 16,000 pound at one clap goes.  
 “ Instead of sugar, Gresham *drinks this pearle*  
 “ Unto his queen and mistress.”

*Pearls* were supposed to possess an exhilarating quality. Thus, *Rondelet. Lib. I. de Testac. c. xv*: “ *Uniones quæ à conchis &c. valde cordiales sunt.*” STEEVENS.

(60) *The queen carouses to thy fortune, Hamlet*] In humbler language, drinks good luck to you. So David and Bethsabe, 1599 :

“ With full *carouses to his fortune past.*” STEEVENS.

(61) *make a wanton of me*] Make child's play, trifle with me.

“ ——— so citizen a *wanton*, as  
 “ To seem to die ere sick.” *Cymb. IV. 2. Imog.*

“ ——— Shall a beardless *boy*,  
 “ A cocker'd silken *wanton*, brave our fields,  
 “ And flesh his spirit in a warlike soil,” &c.

K. John, V. 1. Bast.

(62) We here find Laertes, who was not wounded till after Hamlet, first dying of a poison, described as singularly quick in its operation ; and advising Hamlet, who is made to support a conversation some time afterwards, of a danger, of which he was not then aware. The purposes of the drama might require that Hamlet should survive, and the same, i. e. the same quantity or degree of poison, may affect different habits differently ; but the poison of the “ anointed ” sword, which had first entered the body and was steeped with the blood of Hamlet, must, one would think, in the second instance, have lost something of its active quality, and would consequently have been more slowly operative upon Laertes.

(63) (*as this fell sergeant, death,  
 Is strict in his arrest,*)] Bailiff, or sheriff's officer.

“ ——— when that *fell arrest*,  
 “ *Without all bail, shall carry me away,—.*” *Sonn. 74.*  
 MALONE.

(64) *The potent poison quite o'er-crows my spirit*] Overpowers, exults over ; no doubt an image taken from the lofty carriage of a victorious cock. Mr. Steevens quotes

“ Shall I ? th' embassadress of gods and men,  
 “ That pull'd proud Phœbe from her brightsome sphere,  
 “ And dark'd Apollo's countenance with a word,  
 “ Be *over-crow'd*, and breathe without revenge ?”

*Lingua, 1607.*

" Like the vain bubble of Iberian pride,  
 " That *over-croweth* all the world beside."

Hall's Sat. V. 2.

This phrase, which often occurs in the controversial pieces of Gabriel Harvey, 1593, is also found in Chapman's *Odyssey*:

" ——— and told his foe  
 " It was not fair, nor equal, t' *overcrow*  
 " The poorest guest—." B. XXI.

Mr. Malone instances " These noblemen laboured with tooth and nayle to *over-crow*, and consequently to overthrow, one another." Holingsh. Hist. of Ireland: and the epistle prefixed to Nashe's *Apology of Pierce Pennilesse*, 1593: " About two yeeres since a certayne demi-divine took upon him to set his foote to mine, and *over-crowe* me with comparative terms."

See "grunt and sweat," III. 2. Haml.

(65) *occurrents*] The word in use at that day for *occurrences*.  
 " A newes-monger tels him there are excellent and happy *occurrents* abroad." Is. Healy's *Theophrastus*, 18mo. 1616, p. 32.

(66) *Now cracks a noble heart*]

" If thou liv'st, Pericles, thou hast a *heart*  
 " That even *cracks* for woe." III. 1. Cerimon.

(67) *O proud death!*

*What feast is toward in thine eternal cell*] " How art thou glutted, what feast is now at hand in the open thrown gates of thy insatiable, endless, everlasting cell?" We have in I. 5. " *eternal blazon*," Ghost.

This wide waste of spoil, this quarry or pile of noble and royal victims, at once his trophy and prey, is represented as a provision for a feast, and is used in the same sense, as when in I. H. VI. Talbot tells his son,

" Now thou art come unto a *feast of death*." IV. 5.

And in K. John, II. 2. Bast.

" And now *Death feasts*, mousing the flesh of men."

This allusion has no doubt some connexion with the usage of all the northern nations, their *Ambarvalia* or *Arval* suppers referred to by Hamlet, I. 2.

" The funeral bak'd meats  
 " Did coldly furnish forth the marriage tables."

An usage, which also probably originated in the ancient ceremonies of most nations; their *parentalia*, or oblations to the manes of the dead.

(68) — give order, that these bodies

*High on a stage be placed to the view*] This idea was apparently taken from Arthur Brooke's *Tragicall Hystory of Romeous and Juliet*, 1562 :

“ The prince did straight ordaine, the *corse*s that wer founde,

“ Should be set forth *upon a stage hye raysed* from the grounde,” &c. STEEVENS.

(69) *Of carnal, bloody, and unnatural acts*] Of sanguinary and unnatural acts, to which the perpetrator was instigated by concupiscence, or, to use our poet's own words, by “ *carnal stings*.” The speaker alludes to the murder of old Hamlet by his brother, previous to his incestuous union with Gertrude.

MALONE.



**AS YOU LIKE IT.\***

**B**





\* **AS YOU LIKE IT.**] Shakespeare has followed Lodge's *Rosalind, or Euphues' Golden Legacy*, 4to. 1590, more exactly than is his general custom when he is indebted to such worthless originals; and has sketched some of his principal characters, and borrowed a few expressions from it. His imitations, &c. however, are in general too insignificant to merit transcription.

It should be observed, that the characters of *Jaques*, the *Clown*, and *Audrey*, are entirely of the poet's own formation.

Although I have never met with any edition of this comedy before the year 1623, it is evident, that such a publication was at least designed. At the beginning of the second volume of the entries at Stationers' Hall, are placed two leaves of irregular prohibitions, notes, &c. Among these are the following :

Aug. 4.

" <i>As you like it</i> , a book. . . . .	} to be staid."
" <i>Henry the Fifth</i> , a book. . . . .	
" The Comedy of <i>Much Ado</i> , a book. . . . .	

The dates scattered over these plays are from 1596 to 1615.

STEEVENS.

This comedy, I believe, was written in 1600. See my *Attempt to ascertain the Order of Shakespeare's Plays*.

MALONE.

## PERSONS REPRESENTED.

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Duke, *living in Exile.*

Frederick, *Brother to the Duke, and Usurper of his Dominions.*

Amiens, } *Lords attending upon the Duke in his*  
Jaques, } *Banishment.*

Le Beau, *a Courtier attending upon Frederick.*

Charles, *his Wrestler.*

Oliver, }  
Jaques, } *Sons of Sir Rowland de Bois.*  
Orlando, }

Adam, } *Servants to Oliver.*  
Dennis, }

Touchstone, *a Clown.*

Sir Oliver Mar-text, *a Vicar.*

Corin, } *Shepherds.*  
Sylvius, }

William, *a Country Fellow, in love with Audrey.*  
*A Person representing Hymen.*

Rosalind, *Daughter to the banished Duke.*

Celia, *Daughter to Frederick.*

Phebe, *a Shepherdess.*

Audrey, *a Country Wench.*

*Lords belonging to the two Dukes; Pages, Foresters, and other Attendants.*

*The SCENE lies, first, near Oliver's House; afterwards, partly in the Usurper's Court, and partly in the Forest of Arden.*

*The list of the persons was added by Mr. Rowe. JOHNSON.*

# AS YOU LIKE IT.

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## ACT I. SCENE I.

*An Orchard, near Oliver's House.*

*Enter ORLANDO and ADAM.*

**ORL.** As I remember, Adam, it was upon this fashion bequeathed me by will, but poor a\* thousand crowns; and, as thou say'st, charged my brother, on his blessing, to breed me well: and there

\* a poor,  
1698.

\* *As I remember, Adam, it was—to breed me well*] Thrown out with the ease and freedom of the most familiar dialogue, the language of Shakespeare receives here, as we conceive, the following easy and natural interpretation:

“It was upon this fashion bequeathed me by [my father in his] will, but poor a (i. e. the poor pittance of a) thousand crowns; and, as thou say'st, [it was, or he there] charged my brother upon his blessing to breed me well.”

The question then is, whether instead of this, our author's text as delivered down to us, and his natural, but unconnected, dialogue, we are to substitute (and that in the opening of a comedy, and conversation between a master and a servant) the new punctuation and argumentative formality adopted by the modern editors from Dr. Johnson, who gives it thus: “As I remember, Adam, it was upon this fashion bequeathed me. By will, but a poor,” &c.

This substitution appears to us hard and unnatural: and

begins my sadness. My brother Jaques he keeps at school, and report speaks goldenly of his profit: for my part, he keeps me rustically at home, or, to speak more properly, stays me here at home unkept.<sup>a</sup> For call you that keeping for a gentleman of my birth, that differs not from the stalling of an ox? His horses are bred better; for, besides, that they are fair with their feeding, they are taught their manage, and to that end riders dearly hired: but I, his brother, ~~gain nothing~~ under him but growth; for the which his animals on his dung-hills are as much bound to him as I. Besides this nothing that he so plentifully gives me, the something that nature gave me, his countenance<sup>b</sup> seems to take from me: he lets me feed with his hinds, bars me the place of a brother, and, as much as in him lies, mines<sup>c</sup> my gentility with my education. This is it, Adam, that grieves me; and the spirit of my father, which I think is within me, begins to mutiny against this servitude: I will no longer endure it, though yet I know no wise remedy how to avoid it.

*Enter OLIVER.*

*ADAM.* Yonder comes my master, your brother.

*ORL.* Go apart, Adam, and thou shalt hear how he will shake me up.

the real text, on the contrary, in the true character and spirit of all dialogue on such an occasion between such parties.

This phraseology, *poor a*, is not yet altogether disused.

<sup>a</sup> *stays me here at home unkept*] Detains. See Two G. of V. Valent. I. 1.

*"Home-keeping youths have ever homely wits."*

<sup>b</sup> *his countenance*] The mode of his carriage towards me.

<sup>c</sup> *mines with my education*] By want of culture saps and defeats.

**OLI.** Now, sir! what make you here?<sup>a</sup>

**ORL.** Nothing: I am not taught to make any thing.

**OLI.** What mar you, then, sir?

**ORL.** Marry, sir, I am helping you to mar that which God made, a poor unworthy brother of yours, with idleness.

**OLI.** Marry, sir, be better employ'd, and be naught awhile.<sup>(1)</sup>

**ORL.** Shall I keep your hogs, and eat husks with them? What prodigal portion have I spent, that I should come to such penury?

**OLI.** Know you where you are, sir?

**ORL.** O, sir, very well: here in your orchard.

**OLI.** Know you before whom, sir?

**ORL.** Ay, better than him I am before<sup>(2)</sup> knows me. I know, you are my eldest brother; and, in the gentle condition of blood, you should so know me: The courtesy of nations allows you my better, in that you are the first-born; but the same tradition takes not away my blood, were there twenty brothers betwixt us: I have as much of my father in me, as you; albeit, I confess, your coming before me is nearer to his reverence.<sup>(3)</sup>

**OLI.** What, boy!

**ORL.** Come, come, elder brother, you are too young in this.

**OLI.** Wilt thou lay hands on me, villain?

**ORL.** I am no villain:<sup>(4)</sup> I am the youngest son of sir Rowland de Bois; he was my father; and he is thrice a villain, that says, such a father begot villains: Wert thou not my brother, I would not

<sup>a</sup> what make you here] Do you. M. W. of W. IV. 2. Mrs. Page. We find the phrase in the same sense, with the same play upon the word between the king and Costard, in L. L. L. IV. 3.

take this hand from thy throat, till this other had pulled out thy tongue for saying so; thou hast railed on thyself.

*ADAM.* Sweet masters, be patient; for your father's remembrance, be at accord.

*OLI.* Let me go, I say.

*ORL.* I will not, till I please: you shall hear me. My father charged you in his will to give me good education: you have trained me like a peasant, obscuring and hiding from me all gentleman-like qualities: the spirit of my father grows strong in me, and I will no longer endure it: therefore allow me such exercises as may become a gentleman, or give me the poor allottery my father left me by testament; with that I will go buy my fortunes.

*OLI.* And what wilt thou do? beg, when that is spent? Well, sir, get you in: I will not long be troubled with you: you shall have some part of your will: I pray you, leave me.

*ORL.* I will no further offend you than becomes me for my good.

*OLI.* Get you with him, you old dog.

*ADAM.* Is old dog my reward? Most true, I have lost my teeth in your service.—God be with my old master! he would not have spoke such a word.

[*Exeunt ORLANDO and ADAM.*]

*OLI.* Is it even so? begin you to grow upon me? I will physick your rankness,\* and yet give no thousand crowns neither. Holla, Dennis!

*Enter DENNIS.*

*DEN.* Calls your worship?

\* *rankness*] Fulness and insolence.

**OLI.** Was not Charles, the Duke's wrestler, here to speak with me?

**DEN.** So please you, he is here at the door, and importunes access to you.

**OLI.** Call him in. [*Exit DENNIS.*]—'Twill be a good way; and to-morrow the wrestling is.

*Enter CHARLES.*

**CHA.** Good morrow to your worship.

**OLI.** Good monsieur Charles!—what's the new news at the new court?

**CHA.** There's no news at the court, sir, but the old news: that is, the old duke is banished by his younger brother the new duke; and three or four loving lords have put themselves into voluntary exile with him, whose lands and revenues enrich the new duke; therefore he gives them good leave<sup>(5)</sup> to wander.

**OLI.** Can you tell, if Rosalind, the duke's daughter, be banished with her father.

**CHA.** O, no; for the duke's daughter, her cousin, so loves her, being ever from their cradles bred together, that she would have followed her exile, or have died to stay behind her. She is at the court, and no less beloved of her uncle than his own daughter; and never two ladies loved as they do.

**OLI.** Where will the old duke live?

**CHA.** They say, he is already in the forest of Arden,<sup>(6)</sup> and a many merry men with him; and there they live like the old Robin Hood of England: they say, many young gentlemen flock to him every day,; and fleet<sup>(7)</sup> the time carelessly, as they did in the golden world.



**OLI.** What, you wrestle to-morrow before the new duke?

**CHA.** Marry, do I, sir; and I came to acquaint you with a matter. I am given, sir, secretly to understand, that your younger brother, Orlando, hath a disposition to come in disguis'd against me to try a fall: To-morrow, sir, I wrestle for my credit; and he that escapes me without some broken limb, shall acquit him well. Your brother is but young, and tender; and, for your love, I would be loath to foil him, as I must, for my own honour, if he come in: therefore, out of my love to you, I came hither to acquaint you withal; that either you might stay him from his intendment, or brook such disgrace well as he shall run into; in that it is a thing of his own search, and altogether against my will.

**OLI.** Charles, I thank thee for thy love to me, which thou shalt find I will most kindly requite. I had myself notice of my brother's purpose herein, and have by underhand means laboured to dissuade him from it; but he is resolute. I'll tell thee, Charles, it is the stubbornest young fellow of France; full of ambition, an envious emulator of every man's good parts, a secret and villainous contriver against me his natural brother; therefore use thy discretion; I had as lief thou didst break his neck as his finger: And thou wert best look to't; for if thou dost him any slight disgrace, or if he do not mightily grace himself on thee, he will practise against thee by poison, entrap thee by some treacherous device, and never leave thee till he hath ta'en thy life by some indirect means or other: for, I assure thee, and almost with tears I speak it, there is not one so young and so villainous this day living. I speak but brotherly of him; but should I anatomize him to thee as he is, I must blush and weep, and thou must look pale and wonder.

**CHA.** I am heartily glad I came hither to you:

If he come to-morrow, I'll give him his payment :  
If ever he go alone again, I'll never wrestle for  
prize more : And so, God keep your worship!

[*Exit.*

OLI. Farewell good Charles.—Now will I stir  
this gamester :<sup>a</sup> I hope, I shall see an end of him ;  
for my soul, yet I know not why, hates nothing  
more than he. Yet he's gentle ; never school'd,  
and yet learned ; full of noble device ; of all sorts  
enchantingly<sup>b</sup> beloved ; and, indeed, so much in  
the heart of the world, and especially of my own  
people, who best know him, that I am altogether  
misprised : but it shall not be so long ; this wrestler  
shall clear all : nothing remains but that I kindle<sup>c</sup>  
the boy thither, which now I'll go about. [*Exit.*

## SCENE II.

*A Lawn before the Duke's Palace.*

*Enter ROSALIND and CELIA.*

CEL. I pray thee, Rosalind, sweet my coz, be  
merry.

ROS. Dear Celia, I show more mirth than I am  
mistress of ; and would you yet [I] were merrier ?<sup>d</sup>  
Unless you could teach me to forget a banished

<sup>a</sup> *stir this gamester*] Stimulate, urge to the encounter this  
adventurer ; person disposed to try his fortune at this game.

<sup>b</sup> *enchantingly*] To a degree that could only be supposed to  
be the effect of spell or incantation. “ Cotgrave interprets the  
word *charmingly*.” Todd's Dict.

<sup>c</sup> *kindle*] Instigate to the undertaking. See “ *enkindle* you  
unto the crown.” Macb. I. 3. Banq.

<sup>d</sup> *I were merrier*] *I was* added by Pope.

father, you must not learn me how to remember any extraordinary pleasure.

*CEL.* Herein, I see, thou lovest me not with the full weight that I love thee: if my uncle, thy banished father, had banished thy uncle, the duke my father, so thou hadst been still with me, I could have taught my love to take thy father for mine; so would'st thou, if the truth of thy love to me were so righteously temper'd as mine is to thee.

*Ros.* Well, I will forget the condition of my estate, to rejoice in yours.

*CEL.* You know, my father hath no child but I, nor none is like to have; and, truly, when he dies, thou shalt be his heir: for what he hath taken away from thy father perforce, I will render thee again in affection; by mine honour, I will; and when I break that oath, let me turn monster: therefore, my sweet Rose, my dear Rose, be merry.

*Ros.* From henceforth I will, coz, and devise sports: let me see; What think you of falling in love?

*CEL.* Marry, I pr'ythee, do, to make sport withal: but love no man in good earnest; nor no further in sport neither, than with safety of a pure blush thou may'st in honour come off again.

*Ros.* What shall be our sport then?

*CEL.* Let us sit and mock the good housewife, Fortune, from her wheel, that her gifts may henceforth be bestowed equally.<sup>(8)</sup>

*Ros.* I would, we could do so; for her benefits are mightily misplaced: and the bountiful blind woman doth most mistake in her gifts to women.

*CEL.* 'Tis true: for those, that she makes fair, she scarce makes honest; and those, that she makes honest, she makes very ill-favour'dly.

*Ros.* Nay, now thou goest from fortune's office to nature's: fortune reigns in gifts of the world, not in the lineaments of nature.

*Enter TOUCHSTONE.*

*CEL.* No? When nature hath made a fair creature, may she not by fortune fall into the fire? Though nature hath given us wit to flout at fortune, hath not fortune sent in this fool to cut off the argument?

*ROS.* Indeed, there is fortune too hard for nature; when fortune makes nature's natural the cutter off of nature's wit.

*CEL.* Peradventure, this is not fortune's work neither, but nature's? who perceiveth<sup>a</sup> our natural wits too dull to reason of such goddesses, hath sent this natural for our whetstone: for always the dulness of the fool is the whetstone of the wits.—How now, wit? whither wander you?

*TOUCH.* Mistress, you must come away to your father.

*CEL.* Were you made the messenger?

*TOUCH.* No, by mine honour; but I was bid to come for you.

*ROS.* Where learned you that oath, fool?

*TOUCH.* Of a certain knight, that swore by his honour they were good pancakes, and swore by his honour the mustard was naught: now, I'll stand to it; the pancakes were naught, and the mustard was good; and yet was not the knight forsworn.<sup>(9)</sup>

*CEL.* How prove you that, in the great heap of your knowledge?

*ROS.* Ay, marry; now unmuzzle your wisdom.

*TOUCH.* Stand you both forth now: stroke your chins, and swear by your beards that I am a knave.

<sup>a</sup> *who perceiveth*] "Who, [inasmuch as she] perceiveth."  
The fo. of 1632 reads *perceiving*.

*CEL.* By our beards, if we had them, thou art.

*TOUCH.* By my knavery, if I had it, then I were: but if you swear by that that is not, you are not forsworn: no more was this knight, swearing by his honour, for he never had any; or if he had, he had sworn it away, before ever he saw those pancakes or that mustard.

*CEL.* Pr'ythee, who is't that thou mean'st?

*TOUCH.* One that old Frederick, your father, loves.

*ROS.*<sup>(10)</sup> My father's love is enough to honour him enough: speak no more of him; you'll be whip'd for taxation,<sup>a</sup> one of these days.

*TOUCH.* The more pity, that fools may not speak wisely, what wise men do foolishly.

*CEL.* By my troth, thou say'st true: for since the little wit, that fools have, was silenced,<sup>b</sup> the little foolery, that wise men have, makes a great show. Here comes Monsieur Le Beau.

*Enter LE BEAU.*

*ROS.* With his mouth full of news.

*CEL.* Which he will put on us, as pigeons feed their young.

*ROS.* Then shall we be news-cramm'd.

*CEL.* All the better; we shall be the more marketable. *Bon jour*, Monsieur Le Beau: What's the news?

*LE BEAU.* Fair princess, you have lost much good sport.

<sup>a</sup> *whip'd for taxation*] Whipped, the usual punishment of fools for scandal. See "taxing," II. 7. Jaques.

<sup>b</sup> *was silenced*] Their former unbridled liberty of censure and mockery began now probably to be put at least under some restraint, as Dr. Johnson intimates.

**CEL.** Sport? Of what colour?

**LE BEAU.** What colour, madam? How shall I answer you?

**ROS.** As wit and fortune will.

**TOUCH.** Or as the destinies decree.

**CEL.** Well said; that was laid on with a trowel.\*

**TOUCH.** Nay, if I keep not my rank.

**ROS.** Thou lovest thy old smell.<sup>b</sup>

**LE BEAU.** You amaze me, ladies: I would have told you of good wrestling, which you have lost the sight of.

**ROS.** Yet tell us the manner of the wrestling.

**LE BEAU.** I will tell you the beginning, and, if it please your ladyships, you may see the end; for the best is yet to do; and here, where you are, they are coming to perform it.

**CEL.** Well,—the beginning, that is dead and buried.

**LE BEAU.** There comes an old man, and his three sons,——

**CEL.** I could match this beginning with an old tale.

**LE BEAU.** Three proper young men, of excellent growth and presence;——

**ROS.** With bills on their necks,—*Be it known unto all men by these presents,*——<sup>(11)</sup>

**LE BEAU.** The eldest of the three wrestled with Charles, the duke's wrestler; which Charles in a

\* *laid on with a trowel*] Coarsely, without selection or care in the distribution. We have a familiar phrase somewhat similar, "lugged in head and shoulders."

<sup>b</sup> *keep not my rank—lovest thy old smell*] Rank is quality or place. The unsavoury perversion of Rosalind's is obvious.

\* *proper*] Of good figure and proportion. See Two G. of V. 3 Outl. IV. 1.

moment threw him, and broke three of his ribs, that there is little hope of life in him : so he served the second, and so the third : Yonder they lie ; the poor old man, their father, making such pitiful dole over them, that all the beholders take his part with weeping.

*ROS.* Alas !

*TOUCH.* But what is the sport, monsieur, that the ladies have lost ?

*LE BEAU.* Why, this that I speak of.

*TOUCH.* Thus men may grow wiser every day ! it is the first time that ever I heard, breaking of ribs was sport for ladies.

*CEL.* Or I, I promise thee.

*ROS.* But is there any else longs to see this broken musick in his sides ?<sup>a</sup> is there yet another dotes upon rib-breaking ?—Shall we see this wrestling, cousin ?

*LE BEAU.* You must, if you stay here : for here is the place appointed for the wrestling, and they are ready to perform it.

*CEL.* Yonder, sure, they are coming : Let us now stay and see it.

*Flourish. Enter Duke FREDERICK, Lords, ORLANDO, CHARLES, and Attendants.*

*DUKE F.* Come on ; since the youth will not be entreated, his own peril on his forwardness.

*ROS.* Is yonder the man ?

*LE BEAU.* Even he, madam.

*CEL.* Alas, he is too young : yet he looks successfully.

<sup>a</sup> *see this broken music in his sides*] Witness the crash made by his broken bones ; get so rough a handling.

**DUKE F.** How now, daughter and cousin? are you crept hither to see the wrestling?

**ROS.** Ay, my liege? so please you give us leave.

**DUKE F.** You will take little delight in it, I can tell you, there is such odds in the man.<sup>a</sup> In pity of the challenger's youth, I would fain dissuade him, but he will not be entreated: Speak to him, ladies; see if you can move him.

**CEL.** Call him hither, good Monsieur Le Beau.

**DUKE F.** Do so; I'll not be by.

[Duke goes apart.

**LE BEAU.** Monsieur the challenger, the princess calls for you.

**ORL.** I attend them,<sup>b</sup> with all respect and duty.

**ROS.** Young man, have you challenged Charles the wrestler?<sup>(12)</sup>

**ORL.** No, fair princess; he is the general challenger: I come but in, as others do, to try with him the strength of my youth.

**CEL.** Young gentleman, your spirits are too bold for your years: You have seen cruel proof of this man's strength: if you saw yourself with your eyes, or knew yourself with your judgment,<sup>c</sup> the fear of your adventure would counsel you to a more equal enterprise. We pray you, for your own sake, to embrace your own safety, and give over this attempt.

**ROS.** Do, young sir; your reputation shall not

<sup>a</sup> *odds in the man*] This should seem to be, the challenger is so little of a match.

The modern editors read *men*.

<sup>b</sup> *I attend them*] Those of the princess's party, or the princesses.

<sup>c</sup> *If you saw yourself with your eyes, &c.*] If you did not abandon the use of your senses, if not blinded and presumptuous, you would, as Dr. Johnson says, use your own eyes to see, or your own judgment to know yourself; the fear of your adventure would counsel you.



therefore be misprised: we will make it our suit to the duke, that the wrestling might not go forward.

*ORL.* I beseech you, punish me not with your hard thoughts; wherein I confess me much guilty,<sup>a</sup> to deny so fair and excellent ladies any thing. But let your fair eyes, and gentle wishes, go with me to my trial: wherein if I be foiled, there is but one shamed that was never gracious;<sup>b</sup> if killed, but one dead that is willing to be so: I shall do my friends no wrong, for I have none to lament me; the world no injury, for in it I have nothing; only in the world I fill up a place, which may be better supplied when I have made it empty.

*Ros.* The little strength that I have, I would it were with you.

*CEL.* And mine, to eke out hers.

*Ros.* Fare you well. Pray heaven, I be deceived in you!

*CEL.* Your heart's desires be with you.

*CHA.* Come, where is this young gallant, that is so desirous to lie with his mother earth?

*ORL.* Ready, sir; but his will hath in it a more modest working.

*DUKE F.* You shall try but one fall.

*CHA.* No, I warrant your grace; you shall not entreat him to a second, that have so mightily persuaded him from a first.

*ORL.* You mean to mock me after; you should not have mocked me before: but come your ways.

*Ros.* Now, Hercules be thy speed, young man!

<sup>a</sup> *your hard thoughts, wherein I confess, &c.*] Admitting, as I do, that I incur much guilt by the very act of denying, &c.

<sup>b</sup> *was never gracious*] Acceptable. "Goring was no more gracious to Prince Rupert than Wilmot had been." Clarendon. B. VIII.

*CEL.* I would I were invisible, to catch the strong fellow by the leg.

[*CHARLES and ORLANDO wrestle.*

*ROS.* O excellent young man !

*CEL.* If I had a thunderbolt in mine eye, I can tell who should down.

[*CHARLES is thrown. Shout.*

*DUKE F.* No more, no more.

*ORL.* Yes, I beseech your grace ; I am not yet well breathed.

*DUKE F.* How dost thou, Charles ?

*LE BEAU.* He cannot speak, my lord.

*DUKE F.* Bear him away. [*CHARLES is borne out.*  
What is thy name, young man ?

*ORL.* Orlando, my liege ; the youngest son of sir Rowland de Bois.

*DUKE F.* I would, thou hadst been son to some man else.

The world esteem'd thy father honourable,  
But I did find him still mine enemy :  
Thou shouldst have better pleas'd me with this deed,

Hadst thou descended from another house.  
But fare thee well ; thou art a gallant youth ;  
I would, thou hadst told me of another father.

[*Exeunt Duke FRED. Train, and LE BEAU.*

*CEL.* Were I my father, coz, would I do this ?

*ORL.* I am more proud to be sir Rowland's son,  
His youngest son ;—and would not change that calling,\*

To be adopted heir to Frederick.

*ROS.* My father lov'd sir Rowland as his soul,  
And all the world was of my father's mind :  
Had I before known this young man his son,

\* *calling*] Appellation, or name.

I should have given him tears unto entreaties,  
Ere he should thus have ventur'd.

*CEL.* Gentle cousin,  
Let us go thank him, and encourage him :  
My father's rough and envious disposition  
Sticks me at heart.—Sir, you have well deserv'd :  
If you do keep your promises in love,  
But justly, as you have exceeded<sup>a</sup> all promise,  
Your mistress shall be happy.

*Ros.* Gentleman,  
[*Giving him a chain from her neck.*  
Wear this for me ; one out of suits with fortune,<sup>(13)</sup>  
That could give more—but that her hand lacks means.<sup>b</sup>  
Shall we go, coz ?

*CEL.* Ay :—Fare you well, fair gentleman.

*ORL.* Can I not say, I thank you ? My better parts<sup>c</sup>  
Are all thrown down ; and that which here stands up,  
Is but a quintain, a mere lifeless block.<sup>(14)</sup>

*Ros.* He calls us back : My pride fell with my fortunes :  
I'll ask him what he would :—Did you call, sir ?—  
Sir, you have wrestled well, and overthrown  
More than your enemies.

<sup>a</sup> *But justly, as you have exceeded, &c.]* Only, or in that degree, in which you have, &c. The fo. of 1632 reads “all in promise.”

<sup>b</sup> *That could give more—but that her hand lacks means]* Who feels disposed to give more, were her ability greater.

<sup>c</sup> *better parts]* Macbeth says,

“For it has cow'd my better part of man.” V. 6.

i. e. his spirit. We may therefore conclude, that by these terms *spirit and sense* were meant here.

CEL. Will you go, coz?

ROS. Have with you:—Fare you well.

[*Exeunt ROSALIND and CELIA.*]

ORL. What passion hangs these weights upon  
my tongue?

I cannot speak to her, yet she urg'd conference.

*Re-enter LE BEAU.*

O poor Orlando! thou art overthrown;  
Or Charles, or something weaker, masters thee.

LE BEAU. Good sir, I do in friendship counsel  
you  
To leave this place: Albeit you have deserv'd  
High commendation, true applause, and love;  
Yet such is now the duke's condition,<sup>a</sup>  
That he misconstrues all that you have done.  
The duke is humorous;<sup>b</sup> what he is, indeed,  
More suits you to conceive, than I to speak of.

ORL. I thank you, sir: and, pray you, tell me  
this;  
Which of the two was daughter of the duke  
That here was at the wrestling?

LE BEAU. Neither his daughter, if we judge by  
manners;  
But yet, indeed, the shorter<sup>(15)</sup> is his daughter:  
The other is daughter to the banish'd duke,  
And here detain'd by her usurping uncle,  
To keep his daughter company; whose loves  
Are dearer than the natural bond of sisters.  
But I can tell you, that of late this duke

<sup>a</sup> *condition*] State and temper. See Two G. of V. Launce.  
III. 1.

<sup>b</sup> *humorous*] Capricious. "Wraps me in a most humorous  
sadness." III. 1. Jaques.

Hath ta'en displeasure 'gainst his gentle niece ;  
 Grounded upon no other argument,  
 But that the people praise her for her virtues,  
 And pity her for her good father's sake ;  
 And, on my life, his malice 'gainst the lady  
 Will suddenly break forth.—Sir, fare you well ;  
 Hereafter, in a better world than this,  
 I shall desire more love and knowledge of you.

ORL. I rest much bounden to you: fare you well!  
 [Exit LE BEAU.

Thus must I from the smoke into the smother ;  
 From tyrant duke, unto a tyrant brother :—  
 But heavenly Rosalind ! [Exit.

### SCENE III.

*A Room in the Palace.*

*Enter CELIA and ROSALIND.*

CEL. Why, cousin ; why, Rosalind ;—Cupid have mercy !—Not a word ?

ROS. Not one to throw at a dog.

CEL. No, thy words are too precious to be cast away upon curs, throw some of them at me ; come, lame me with reasons.

ROS. Then there were two cousins laid up: when the one should be lamed with reasons, and the other mad without any.

CEL. But is all this for your father ?

ROS. No, some of it for my child's father :<sup>a</sup> O, how full of briars is this working-day world !

<sup>a</sup> *my child's father*] The father of my children, if ever I have any: for him, who has my affections.

*CEL.* They are but burs, cousin, thrown upon thee in holiday foolery; if we walk not in the trodden paths, our very petticoats will catch them.

*Ros.* I could shake them off my coat; these burs are in my heart.

*CEL.* Hem them away.

*Ros.* I would try; if I could cry hem, and have him.

*CEL.* Come, come, wrestle with thy affections.

*Ros.* O, they take the part of a better wrestler than myself.

*CEL.* O, a good wish upon you! you will try in time, in despite of a fall.—But, turning these jests out of service, let us talk in good earnest: Is it possible, on such a sudden, you should fall into so strong a liking with old sir Rowland's youngest son?

*Ros.* The duke my father loved his father dearly.

*CEL.* Doth it therefore ensue, that you should love his son dearly? By this kind of chase,<sup>a</sup> I should hate him, for my father hated his father dearly;<sup>b</sup> yet I hate not Orlando.

*Ros.* No 'faith, hate him not, for my sake.

*CEL.* Why should I not? doth he not deserve well?<sup>c</sup>

<sup>a</sup> *By this kind of chase*] By this hunting of consequences.

<sup>b</sup> *hated dearly*] Extremely. See "*dearest foe*," Haml. I. 2. Haml.

<sup>c</sup> *hate him not, for my sake.*

*Cel.* *Why should I not? doth he not deserve well*] Meaning to be understood by reference to that which had preceded, i. e. upon a principle stated by yourself; "because my father hated his father, does he not well deserve by me *to be hated*?" while Rosalind, taking the words simply, and without any reference, replies, "Let me love him for that;" i. e. for that *he well deserves*.

*Ros.* Let me love him for that ; and do you love him, because I do :—Look, here comes the duke.

*CEL.* With his eyes full of anger.

*Enter Duke FREDERICK, with Lords.*

*DUKE F.* Mistress, despatch you with your safest haste,  
And get you from our court.

*Ros.* Me, uncle ?

*DUKE F.* You, cousin :  
Within these ten days if that thou be'st found  
So near our publick court as twenty miles,  
Thou diest for it.

*Ros.* I do beseech your grace,  
Let me the knowledge of my fault bear with me :  
If with myself I hold intelligence,  
Or have acquaintance with mine own desires ;  
If that I do not dream, or be not frantick,  
(As I do trust I am not,) then, dear uncle,  
Never, so much as in a thought unborn,  
Did I offend your highness.

*DUKE F.* Thus do all traitors ;  
If their purgation did consist in words,  
They are as innocent as grace itself :—  
Let it suffice thee, that I trust thee not.

*Ros.* Yet your mistrust cannot make me a traitor :  
Tell me, whereon the likelihood depends.

*DUKE F.* Thou art thy father's daughter, there's enough.

*Ros.* So was I, when your highness took his dukedom ;  
So was I, when your highness banish'd him :  
Treason is not inherited, my lord ;  
Or, if we did derive it from our friends,

What's that to me? my father was no traitor :  
Then, good my liege, mistake me not so much,  
To think my poverty is treacherous.

*CEL.* Dear sovereign, hear me speak.

*DUKE F.* Ay, Celia; we stay'd her for your  
sake,  
Else had she with her father rang'd along.

*CEL.* I did not then entreat to have her stay,  
It was your pleasure, and your own remorse ;  
I was too young that time to value her,  
But now I know her : if she be a traitor,  
Why so am I ; we still have slept together,  
Rose at an instant, learn'd, play'd, eat together ;  
And wheresoe'er we went, like Juno's swans,  
Still we went coupled, and inseparable.

*DUKE F.* She is too subtle for thee ; and her  
smoothness,  
Her very silence, and her patience,  
Speak to the people, and they pity her.  
Thou art a fool : she robs thee of thy name ;  
And thou wilt show more bright, and seem more  
virtuous,  
When she is gone : then open not thy lips ;  
Firm and irrevocable is my doom  
Which I have pass'd upon her ; she is banish'd.

*CEL.* Pronounce that sentence then on me, my  
liege ;  
I cannot live out of her company.

*DUKE F.* You are a fool :—You, niece, provide  
yourself ;  
If you out-stay the time, upon mine honour,  
And in the greatness of my word, you die.

[*Ereunt Duke FREDERICK and Lords.*]

*CEL.* O my poor Rosalind ! whither wilt thou  
go ?

\* *remorse*] Compassion. See Temp. V. 1. Prosp.



Wilt thou change fathers? I will give thee mine.  
I charge thee, be not thou more griev'd than I am.

*Ros.* I have more cause.

*CEL.* Thou hast not, cousin;  
Pr'ythee, be cheerful: know'st thou not, the duke  
Hath banish'd me, his daughter?

*Ros.* That he hath not.

*CEL.* No? hath not? Rosalind lacks then the  
love

Which teacheth thee that thou and I am one;<sup>a</sup>  
Shall we be sunder'd? shall we part, sweet girl?  
No; let my father seek another heir.  
Therefore devise with me how we may fly,  
Whither to go, and what to bear with us:  
And do not seek to take your change upon you,<sup>b</sup>  
To bear your griefs yourself, and leave me out;  
For, by this heaven, now at our sorrows pale,<sup>c</sup>  
Say what thou canst, I'll go along with thee.

*Ros.* Why, whither shall we go?

*CEL.* To seek my uncle.

*Ros.* Alas, what danger will it be to us,  
Maids as we are, to travel forth so far?  
Beauty provoketh thieves sooner than gold.

*CEL.* I'll put myself in poor and mean attire,

<sup>a</sup> *Which teacheth thee, &c.]* That warmth of feeling, which cannot do less than instruct thee, that, &c. Dr. Johnson offers, as a similar phraseology: "you know not the law, which teaches you to do right."

<sup>b</sup> *take your change upon you]* Encounter this reverse.

<sup>c</sup> *For, by this heaven, now at our sorrows pale]* This passage may be interpreted either "by this heaven, or the light of heaven, with its lustre faded in sympathy with our feelings:" or, "for, by this heaven, now we have reached, now we are at the utmost verge or point, in this extremity or crisis of our fate," &c. (for such it was) as this word is used in the Wint. T. IV. 2. Autol.

"For the red blood reigns in the winter's pale."

And with a kind of umber smirch my face,\*  
The like do you ; so shall we pass along,  
And never stir assailants.

*Ros.* Were it not better,  
Because that I am more than common tall,  
That I did suit me all points like a man?  
A gallant curtle-axe<sup>b</sup> upon my thigh,  
A boar-spear in my hand ; and (in my heart  
Lie there what hidden woman's fear there will,)  
We'll have a swashing<sup>(16)</sup> and a martial outside ;  
As many other mannish cowards have,  
That do outface it with their semblances.

*CEL.* What shall I call thee, when thou art a  
man ?

*Ros.* I'll have no worse a name than Jove's own  
page,  
And therefore look you call me Ganymede.  
But what will you be call'd ?

*CEL.* Something that hath a reference to my  
state ;  
No longer Celia, but Aliena.

*Ros.* But, cousin, what if we assay'd to steal  
The clownish fool out of your father's court ?  
Would he not be a comfort to our travel ?

*CEL.* He'll go along o'er the wide world with  
me ;  
Leave me alone to woo him : Let's away,  
And get our jewels and our wealth together ;  
Devise the fittest time, and safest way  
To hide us from pursuit that will be made  
After my flight : Now go in we\* content,  
To liberty, and not to banishment. [*Exeunt.* <sup>\* we in,</sup> 1632.]

\* *And with a kind of umber smirch my face*] *Umbra* is a  
dusky yellow-coloured earth, brought from Umbria in Italy.

MALONE.

In the Chor. IV H. V. we have, " the battle's umber'd face."  
Smirch is soil, smear. " The smirchen worm-eaten tapestry."  
Much ado, &c. III. 3. Borach.

<sup>b</sup> — *curtle-axe*] Cutlance, broadsword. JOHNSON.

## ACT II. SCENE I.

*The Forest of Arden.**Enter Duke senior, AMIENS, and other Lords in the dress of Foresters.*

**DUKE S.** Now, my co-mates, and brothers in  
 exile,  
 Hath not old custom made this life more sweet  
 Than that of painted pomp? Are not these woods  
 More free from peril than the envious court?  
 Here feel we not the penalty of Adam,  
 The seasons' difference; as, the icy fang,  
 And churlish chiding of the winter's wind;  
 Which when it bites and blows upon my body,  
 Even till I shrink with cold, I smile, and say,—  
 This is no flattery: these are counsellors  
 That feelingly persuade me what I am.\*  
 Sweet are the uses of adversity;  
 Which, like the toad, ugly and venomous,  
 Wears yet a precious jewel in his head;<sup>(1)</sup>

\* *Hath not old custom—*

*Are not these woods—Here feel we not the penalty—*

*That feelingly persuade me what I am]* Wherever the course of thought admits it, Shakespeare is accustomed to continue the form of speaking which he first falls upon; and the sense of this passage, in which he repeats the word *not*, appears to be—“The penalty here, properly speaking, is *not*, or scarce is, physically felt, because the suffering it occasions, sharp as it otherwise might be called, turns so much to account in a moral sense.” The construction of “which, when it blows,” is “*at* which, or which blowing.” The modern editors, following Theobald, for *not*, read *but*: as we conceive, unnecessarily. Still the word “feelingly,” used at the end of this passage in an affirmative sense, after “feel” had been brought forward, coupled with a negative, certainly makes a confusion, if it be not said to favour Theobald’s alteration.



*Poor deer, quoth he, thou mak'st a testament  
As worldlings do, giving thy sum of more  
To that which had too much:*<sup>a</sup> Then being alone,  
Left and abandon'd of his velvet friend;<sup>b</sup>  
'Tis right, quoth he; *this misery doth part  
The flux of company:* Anon, a careless herd,  
Full of the pasture, jumps along by him,  
And never stays to greet him; *Ay, quoth Jaques,  
Sweep on, you fat and greasy citizens;*<sup>c</sup>  
'Tis just the fashion: *Wherefore do you look  
Upon that poor and broken bankrupt there?*  
Thus most invectively he pierceth through  
• 10, 1632. The body of [the]<sup>d</sup> country, city, court,  
Yea, and of this our life: swearing, that we  
Are mere usurpers, tyrants, and what's worse,  
To fright the animals, and to kill them up,<sup>(7)</sup>  
In their assign'd and native dwelling place.

**DUKE S.** And did you leave him in this contem-  
plation?

**2 LORD.** We did, my lord, weeping and com-  
menting  
• Upon the sobbing deer.

**DUKE S.** Show me the place;

*cessary,"* II. 4. i. e. superfluous lumber, what might be spared,  
*needless.*

<sup>a</sup> *thy sum of more to that which had too much]*

" ——— in a river ———

" Upon whose weeping margin she was set,

" Like usury, applying wet to wet."

Lover's Complaint.

" With tearful eyes add water to the sea,

" And give more strength to that which hath too much."

III H. VI. (V. 4.) STREVENs.

<sup>b</sup> *friend]* The modern editors have substituted *friends*: but Mr. Whiter observes, "the singular is often used for the plural with a sense more *abstracted*; and therefore in many instances more poetical." Specimen of a Commentary, 8vo. 1794, p. 15.

<sup>c</sup> *greasy citizens]* "By other men's losses to enrich and greaze themselves." Newton's Lemnie's Touchstone of Complexions, 12mo. 1581, p. 58, b.

I love to cope him\* in these sullen fits,  
For then he's full of matter.

2 LORD. I'll bring you to him straight. [*Exeunt.*

## SCENE II.

*A Room in the Palace.*

*Enter Duke FREDERICK, Lords, and Attendants.*

DUKE F. Can it be possible, that no man saw  
them?

It cannot be: some villains of my court  
Are of consent and sufferance in this.

1 LORD. I cannot hear of any that did see her.  
The ladies, her attendants of her chamber,  
Saw her a-bed; and, in the morning early,  
They found the bed untreasur'd of their mistress.

2 LORD. My lord, the roynish clown,<sup>(s)</sup> at whom  
so oft

Your grace was wont to laugh, is also missing.  
Hesperia, the princess' gentlewoman,  
Confesses, that she secretly o'er-heard  
Your daughter and her cousin much commend  
The parts and graces of the wrestler  
That did but lately foil the sinewy Charles;  
And she believes, wherever they are gone,  
That youth is surely in their company.

DUKE F. Send to his brother; fetch that gallant  
hither;  
If he be absent, bring his brother to me,

\* cope him] Encounter. "Cope malicious censurers." H.  
VIII. I. 2. Wols. "Cope your wife," Othel. IV. 1. Iago.

I'll make him find him : do this suddenly ;  
 And let not search and inquisition quail<sup>(9)</sup>  
 To bring again these foolish runaways. [*Exeunt.*

## SCENE III.

*Before Oliver's House.*

*Enter ORLANDO and ADAM, meeting.*

ORL. Who's there?

ADAM. What ! my young master?—O, my gentle  
 master,

O, my sweet master, O you memory<sup>(10)</sup>  
 Of old sir Rowland ! why, what make you here?  
 Why are you virtuous? Why do people love you?  
 And wherefore are you gentle, strong, and valiant?  
 Why would you be so fond to overcome<sup>a</sup>  
 The bonny prizer of the humorous duke?<sup>b</sup>  
 Your praise is come too swiftly home before you.  
 Know you not, master, to some kind of men  
 Their graces serve them but as enemies?  
 No more do yours; your virtues, gentle master,  
 Are sanctified and holy traitors to you.<sup>c</sup>  
 O, what a world is this, when what is comely  
 Envenoms him that bears it?

ORL. Why, what's the matter?

ADAM. O unhappy youth,  
 Come not within these doors; within this roof

<sup>a</sup> *fond to overcome*] Simple, of so little thought, as to, &c.

<sup>b</sup> *bonny prizer of the humorous duke*] Gallant prize-fighter of the capricious duke. See I. 2. Le Beau.

<sup>c</sup> *sanctified and holy traitors to you*]

“ Breathing like *sanctified* and *pious* bonds,

“ The better to *deceive*.” Haml. I. 3. Polon.

The enemy of all your graces lives :  
 Your brother—(no, no brother ; yet the son—  
 Yet not the son ; I will not call him son—  
 Of him I was about to call his father,)—  
 Hath heard your praises ; and this night he means  
 To burn the lodging where you use to lie,  
 And you within it : if he fail of that,  
 He will have other means to cut you off :  
 I overheard him, and his practices.  
 This is no place,<sup>a</sup> this house is but a butchery ;  
 Abhor it, fear it, do not enter it.

ORL. Why, whither, Adam, wouldst thou have  
 me go ?

ADAM. No matter whither, so you come not here.

ORL. What, wouldst thou have me go and beg  
 my food ?

Or, with a base and boisterous sword, enforce  
 A thievish living on the common road ?  
 This I must do, or know not what to do :  
 Yet this I will not do, do how I can ;  
 I rather will subject me to the malice  
 Of a diverted blood,<sup>b</sup> and bloody brother.

ADAM. But do not so : I have five hundred  
 crowns,  
 The thrifty hire I sav'd under your father,  
 Which I did store, to be my foster-nurse,  
 When service should in my old limbs lie lame,  
 And unregarded age in corners thrown ;  
 Take that : and He that doth the ravens feed,  
 Yea, providently caters for the sparrow,<sup>c</sup>  
 Be comfort to my age ! Here is the gold ;  
 All this I give you : Let me be your servant ;  
 Though I look old, yet I am strong and lusty :

<sup>a</sup> *place*] Abiding-place, place of security for you.

<sup>b</sup> *a diverted blood*] Affections alienated and turned out of their natural course ; as a stream of water is said to be *diverted*.

<sup>c</sup> *and he that doth the ravens feed, &c.*] St. Luke, xii. 6. and 24. DOUCE.



For in my youth I never did apply  
 Hot and rebellious liquors in my blood :  
 Nor did not with unbashful forehead woo  
 The means of weakness and debility ;<sup>(1)</sup>  
 Therefore my age is as a lusty winter,  
 Frosty, but kindly : let me go with you ;  
 I'll do the service of a younger man  
 In all your business and necessities.

ORL. O good old man ; how well in thee appears  
 The constant service of the antique world,<sup>a</sup>  
 When service sweat for duty, not for meed !  
 Thou art not for the fashion of these times,  
 Where none will sweat, but for promotion ;  
 And having that, do choke their service up  
 Even with the having :<sup>b</sup> it is not so with thee.  
 But poor old man, thou prun'st a rotten tree,  
 That cannot so much as a blossom yield,  
 In lieu of all thy pains and husbandry :  
 But come thy ways, we'll go along together :  
 And ere we have thy youthful wages spent,  
 We'll light upon some settled low content.

ADAM. Master, go on ; and I will follow thee,  
 To the last gasp, with truth and loyalty.—  
 From seventeen years<sup>c</sup> till now almost fourscore  
 Here lived I, but now live here no more.  
 At seventeen years many their fortunes seek ;  
 But at fourscore, it is too late a week :  
 Yet fortune cannot recompense me better,  
 Than to die well, and not my master's debtor.

[*Exeunt.*]

<sup>a</sup> *The constant service of the antique world*] Invariably faithful.

<sup>b</sup> *Even with the having*] Even with the promotion gained by service is service extinguished. JOHNSON.

<sup>c</sup> The fo. of 1632 concurs with that of 1623, and reads "seventy :" but the second line following demonstrates, that it was a misprint in 1623.

## SCENE IV.

*The Forest of Arden.*

*Enter ROSALIND in boy's clothes, CELIA drest like a Shepherdess, and TOUCHSTONE.*

*Ros.* O Jupiter! how merry are my spirits!\*

*TOUCH.* I care not for my spirits, if my legs were not weary.

*Ros.* I could find in my heart to disgrace my man's apparel, and to cry like a woman: but I must comfort the weaker vessel, as doublet and hose<sup>b</sup> ought to show itself courageous to petticoat: therefore, courage, good Aliena.

\* *O Jupiter! how merry are my spirits!*

*Touchst.* I care not—if my legs were not weary.

*Ros.* I could find in my heart to disgrace my man's apparel—but I must comfort the weaker vessel] The modern editors for *merry* read *weary*: but Mr. Whiter insists, that, from Rosalind's reply, it is manifest that her language was no less than her dress in an assumed character; and is—"To speak the truth, though I pretend, in my *mannish* character, to be in *good* spirits, and *not* to be weary, yet," &c. And this construction, he adds, is confirmed not only by the context, but the reasoning as well as the instances given by Mr. Malone, although brought forward *diverso intuitu*.

"She invokes Jupiter, because he was supposed to be always in good spirits. A *jovial* man was a common phrase in our author's time. One of Randolph's plays is called *ARISTIPPUS*, or *The Jovial Philosopher*; and a comedy of Broome's, *The Jovial Crew*, or *The Merry Beggars*." Specimen of a Comm. &c. p. 15.

<sup>b</sup> *doublet and hose*] Waistcoat and breeches: *doublet*, as making the dress *double*. JOHNSON.

"O, rhymes are guards on wanton Cupid's hose."

L. L. L. IV. 3. Bir.

D 2

*CEL.* I pray you, bear with me ; I cannot go no further.\*

*TOUCH.* For my part, I had rather bear with you, than bear you : yet I should bear no cross,<sup>(12)</sup> if I did bear you ; for, I think, you have no money in your purse.

*ROS.* Well, this is the forest of Arden.

*TOUCH.* Ay, now am I in Arden : the more fool I ; when I was at home, I was in a better place ; but travellers must be content.

*ROS.* Ay, be so, good Touchstone :—Look you, who comes here ; a young man, and an old, in solemn talk.

*Enter CORIN and SILVIUS.*

*COR.* That is the way to make her scorn you still.

*SIL.* O Corin, that thou knew'st how I do love her !

*COR.* I partly guess ; for I have lov'd ere now.

*SIL.* No, Corin, being old, thou canst not guess ;  
Though in thy youth thou wast as true a lover  
As ever sigh'd upon a midnight pillow :  
But if thy love were ever like to mine,  
(As sure I think did never man love so,)  
How many actions most ridiculous  
Hast thou been drawn to by thy fantasy ?

*COR.* Into a thousand that I have forgotten.

*SIL.* O, thou didst then ne'er love so heartily :

\* *I cannot go no further*] Instead of cannot, the fo. of 1632 reads *can*. We conceive this to be amongst the many proofs of what Mr. Malone insists upon, viz. that the alterations made in that edition were arbitrary, and generally without a knowledge of the author's manner. See note at the opening of A. II. Tw. N. Anton.

If thou remember'st not the slightest folly<sup>a</sup>  
 That ever love did make thee run into,  
 Thou hast not lov'd:  
 Or if thou hast not sat as I do now,  
 Wearing thy hearer in thy mistress' praise,  
 Thou hast not lov'd:  
 Or if thou hast not broke from company,  
 Abruptly, as my passion now makes me,  
 Thou hast not lov'd:<sup>(13)</sup> O Phebe, Phebe, Phebe!  
[Exit SILVIUS.]

Ros. Alas, poor shepherd! searching of their<sup>b</sup>  
 wound,\*  
 I have by hard adventure found my own.

\* they  
 would,  
 1623.

TOUCH. And I mine: I remember, when I was  
 in love, I broke my sword upon a stone, and bid  
 him take that for coming anight to Jane. Smile:  
 and I remember the kissing of her batler,<sup>c</sup> and the  
 cow's dugs that her pretty chop'd hands had  
 milk'd: and I remember the wooing of a peascod  
 instead of her; from whom I took two cods,<sup>(14)</sup>  
 and, giving her them again, said with weeping  
 tears,<sup>(15)</sup> *Wear these for my sake.* We, that are  
 true lovers, run into strange capers; but as all is  
 mortal in nature, so is all nature in love mortal in  
 folly.<sup>d</sup>

Ros. Thou speak'st wiser, than thou art 'ware of.

\* *If thou—or if—thou hast not lov'd*] Hence, no doubt, the  
 first conception of that exquisite ballad, the leading idea of  
 which is with such truth, beauty, and nature, so much farther  
 pursued by Mrs. Barbauld.

“Come here, fond youth, whoe'er you be,” &c.

<sup>b</sup> For “*their wound*,” the reading of the fo. 1632, the modern  
 editors read *thy*.

\* *batler*] The instrument with which washers beat their  
 coarse clothes. JOHNSON.

The fo. of 1632 reads *batlet*.

<sup>d</sup> *mortal in folly*] *Extremely* foolish. *Mortal* is a provincial  
 vulgarity, from *mort*, a great quantity.

*TOUCH.* Nay, I shall ne'er be 'ware of mine own wit, till I break my shins against it.

*ROS.* Jove! Jove! this shepherd's passion  
Is much upon my fashion.

*TOUCH.* And mine; but it grows something stale with me.

*CEL.* I pray you, one of you question yond man,  
If he for gold will give us any food;  
I faint almost to death.

*TOUCH.* Holla; you, clown!

*ROS.* Peace, fool; he's not thy kinsman.

*COR.* Who calls?

*TOUCH.* Your betters, sir.

*COR.* Else are they very wretched.

*ROS.* Peace, I say:—  
Good even to you, friend.

*COR.* And to you, gentle sir, and to you all.

*ROS.* I pr'ythee, shepherd, if that love, or gold,  
Can in this desert place buy entertainment,  
Bring us where we may rest ourselves, and feed:  
Here's a young maid with travel much oppress'd,  
And faints for succour.

*COR.* Fair sir, I pity her,  
And wish for her sake, more than for mine own,  
My fortunes were more able to relieve her:  
But I am shepherd to another man,  
And do not sheer the fleeces that I graze;  
My master is of churlish disposition,  
And little wreaks<sup>(16)</sup> to find the way to heaven  
By doing deeds of hospitality:  
Besides, his cote, his flocks, and bounds of feed,\*  
Are now on sale, and at our sheepecote now,  
By reason of his absence, there is nothing

\* *bounds of feed*—[at our sheepecote] Range of pasture. *Cote*, *cot*, or *cottage*, is more familiar to us in its compound, as here, or *dovecote*, &c.

That you will feed on ; but what is, come see,  
And in my voice\* most welcome shall you be.

*ROS.* What is he that shall buy his flock and  
pasture ?

*COR.* That young swain that you saw here but  
erewhile,  
That little cares for buying any thing.

*ROS.* I pray thee, if it stand with honesty,  
Buy thou the cottage, pasture, and the flock,  
And thou shalt have to pay for it of us.

*CEL.* And we will mend thy wages : I like this  
place,  
And willingly could waste my time in it.

*COR.* Assuredly, the thing is to be sold :  
Go with me ; if you like, upon report,  
The soil, the profit and this kind of life,  
I will your very faithful feeder be,  
And buy it with your gold right suddenly.

[*Exeunt.*

## SCENE V.

*The same.*

*Enter AMIENS, JAQUES, and others.*

## SONG.

*AMI.* *Under the greenwood tree,  
Who loves to lie with me,*

\* *in my voice*] By my vote or wish. Hamlet says, Fortinbras has his "dying voice;" and Horatio adds, "whose voice will draw on more."

*And turn\* his merry note  
Under the sweet bird's throat,  
Come hither, come hither, come hither;  
Here shall he see  
No enemy,  
But winter and rough weather.*

**JAQ.** More, more, I pr'ythee, more.

**AMI.** It will make you melancholy, monsieur Jaques.

**JAQ.** I thank it. More, I pr'ythee, more. I can suck melancholy out of a song, as a weazel sucks eggs: More, I pr'ythee, more.

**AMI.** My voice is ragged; <sup>(17)</sup> I know, I cannot please you.

**JAQ.** I do not desire you to please me, I do desire you to sing: Come, more; another stanza; Call you them stanzas?

**AMI.** What you will, monsieur Jaques.

**JAQ.** Nay, I care not for their names; they owe me nothing: Will you sing?

**AMI.** More at your request, than to please myself.

**JAQ.** Well then, if ever I thank any man, I'll thank you: but that they call compliment, is like the encounter of two dog-apes; <sup>(18)</sup> and when a man thanks me heartily, methinks, I have given him a penny, and he renders me the beggarly thanks. Come, sing; and you that will not, hold your tongues.

**AMI.** Well, I'll end the song.—Sirs, cover the

\* turn *his note*] Modulate, tune. The modern editors, following Mr. Pope ("no timid corrector of texts," as described by Mr. Boucher, Dict. sub voce anneal) read *tune*.

while; the duke will drink under this tree:—he hath been all this day to look you.

JAQ. And I have been all this day to avoid him. He is too disputable\* for my company: I think of as many matters as he; but I give heaven thanks and make no boast of them. Come, warble, come.

### SONG.

*Who doth ambition shun, [All together here.  
And loves to live i' the sun,<sup>(19)</sup>  
Seeking the food he eats,  
And pleas'd with what he gets,  
Come hither, come hither, come hither;  
Here shall he see  
No enemy,  
But winter and rough weather.*

JAQ. I'll give you a verse to this note, that I made yesterday in despite of my invention.

AMI. And I'll sing it.

JAQ. Thus it goes:

*If it do come to pass,  
That any man turn ass  
Leaving his wealth and ease,  
A stubborn will to please,  
Ducdàme, ducdàme, ducdàme;<sup>(20)</sup>  
Here shall he see,  
Gross fools as he,  
And if he will come to me.*

AMI. What's that *ducdàme*?

JAQ. 'Tis a Greek invocation, to call fools into a

\* *disputable*] Disputatious.



circle. I'll go sleep if I can ; if I cannot, I'll rail against all the first-born of Egypt.\*

AM. And I'll go seek the duke ; his banquet is prepar'd. [Exeunt severally.]

## SCENE VI.

*The same.*

*Enter ORLANDO and ADAM.*

ADAM. Dear master, I can go no further : O, I die for food ! Here lie I down, and measure out my grave.<sup>(21)</sup> Farewell, kind master.

ORL. Why, how now, Adam ! no greater heart in thee ? Live a little ; comfort a little ; cheer thyself a little : If this uncouth forest yield any thing savage, I will either be food for it, or bring it for food to thee. Thy conceit is nearer death than thy powers. For my sake, be comfortable,<sup>b</sup> hold death awhile at the arm's end : I will here be with thee presently ; and if I bring thee not something to eat, I'll give thee leave to die : but if thou diest before I come, thou art a mocker of my labour. Well said ! thou look'st cheerily : and I'll be with thee quickly.—Yet thou liest in the bleak air : Come, I will bear thee to some shelter ; and thou shalt not die for lack of a dinner, if there live any thing in this desert. Cheerly, good Adam ! [Exeunt.]

\* *the first-born of Egypt*] A proverbial expression for high-born persons. JOHNSON.

See Exodus, xii. 29.

<sup>b</sup> *be comfortable*] "Be comforted, become susceptible of comfort." We find before, "disputable" for "disputations."

"His comfortable temper has forsook him."

Tim. III. 4. Servil.

## SCENE VII.

*The same.*

*A table set out. Enter Duke senior, AMIENS, Lords, and others.*

**DUKE S.** I think he be transform'd into a beast;  
For I can no where find him like a man.

**1 LORD.** My lord, he is but even now gone  
hence;  
Here was he merry, hearing of a song.

**DUKE S.** If he, compact of jars,<sup>a</sup> grow musical,  
We shall have shortly discord in the spheres:—  
Go, seek him; tell him, I would speak with him.

*Enter JAQUES.*

**1 LORD.** He saves my labour by his own approach.

**DUKE S.** Why, how now, monsieur! what a life  
is this,  
That your poor friends must woo your company?  
What! you look merrily.

**JAQ.** A fool, a fool!—I met a fool i'the forest,  
A motley fool; a miserable world:<sup>b</sup>  
As I do live by food, I met a fool;  
Who laid him down and bask'd him in the sun,  
And rail'd on lady Fortune in good terms,

<sup>a</sup> *compact of jars*] Compounded, made up, of. M. N. Dr. V. 1. Thes.

<sup>b</sup> *A motley fool; a miserable world*] In affording, in presenting, such objects, it exhibits its wretchedness and misery.

In good set terms,—and yet a motley fool.  
*Good-morrow, fool, quoth I: No, sir, quoth he,  
 Call me not fool, till heaven hath sent me for-  
 tune:*<sup>(22)</sup>

And then he drew a dial from his poke;  
 And looking on it with lack-lustre eye,  
 Says, very wisely, *It is ten o'clock:*  
*Thus may we see, quoth he, how the world wags:*  
*'Tis but an hour ago, since it was nine;*  
*And after an hour more, 'twill be eleven;*  
*And so, from hour to hour, we ripe and ripe,*  
*And then, from hour to hour, we rot and rot,*  
*And thereby hangs a tale.* When I did hear  
 The motley fool thus moral on the time,  
 My lungs began to crow like chanticleer,  
 That fools should be so deep-contemplative;  
 And I did laugh, sans intermission,  
 An hour by his dial.—O noble fool!  
 A worthy fool! Motley's the only wear.<sup>(23)</sup>

DUKE S. What fool is this?

JAQ. O worthy fool!—One that hath been a  
 courtier;  
 And says, if ladies be but young, and fair,  
 They have the gift to know it: and in his brain,—  
 Which is as dry as the remainder bisket  
 After a voyage,—he hath strange places cramm'd  
 With observation, the which he vents  
 In mangled forms:—O, that I were a fool!  
 I am ambitious for a motley coat.

DUKE S. Thou shalt have one.

JAQ. It is my only suit:<sup>\*</sup>  
 Provided, that you weed your better judgments  
 Of all opinion that grows rank in them,  
 That I am wise. I must have liberty

<sup>\*</sup> *It is my only suit*] Request, and wear or dress; with the same play upon the word, as in IV. 1. "Not out of your apparel, but out of your suit." Rosal.

Withal, as large a charter as the wind,  
To blow on whom I please; for so fools have:  
And they that are most galled with my folly,  
They most must laugh: And why, sir, must they  
so?

The *why* is plain as way to parish church :  
He, that a fool doth very wisely hit,  
Doth very foolishly, although he smart,  
[Not to]<sup>(24)</sup> seem senseless of the bob :<sup>b</sup> if not,  
The wise man's folly is anatomized  
Even by the squandring glances<sup>c</sup> of the fool.  
Invest me in my motley ; give me leave  
To speak my mind, and I will through and through  
Cleanse the foul body of the infected world,<sup>d</sup>  
If they will patiently receive my medicine.

**DUKE S.** Fye on thee! I can tell what thou  
wouldst do.

**JAG.** What, for a counter,<sup>(25)</sup> would I do, but good?

**DUKE S.** Most mischievous foul sin, in chiding  
sin:

For thou thyself hast been a libertine,  
As sensual as the brutish sting\* itself;  
And all the embossed sores, and headed evils,  
That thou with licence of free foot hast caught,  
Wouldst thou disgorge into the general world.

**J4Q. Why, who cries out on pride,**

***as large a charter as the wind*** So, in H. V :

**"The wind, that *charter'd* libertine, is still." MALONE.**

<sup>b</sup> 606] Rap. See Tr. and Cr. II. 1. Thes.

• *squandring glances*] Random shot.

***• Cleanse the foul body of the infected world]***

**"Cleanse the stuff'd bosom of that perilous stuff."**

**Macb. Douce.**

• *As sensual as the brutish sting]*

“ — our carnal *stings*, our unbitted lusts.” Othel.

**STEEVENS.**



Of smooth civility : yet am I inland bred,<sup>(28)</sup>  
 And know some nurture.\* But forbear, I say ;  
 He dies, that touches any of this fruit,  
 Till I and my affairs are answered.

*JAC.* And you will not be answered with reason,  
 I must die.

*DUKE S.* What would you have ? Your gentle-  
 ness shall force,  
 More than your force move us to gentleness.

*ORL.* I almost die for food, and let me have it.

*DUKE S.* Sit down and feed, and welcome to  
 our table.

*ORL.* Speak you so gently ? Pardon me, I pray  
 you :

I thought, that all things had been savage here ;  
 And therefore put I on the countenance  
 Of stern commandment : But whate'er you are,  
 That in this desert inaccessible,<sup>b</sup>  
 Under the shade of melancholy boughs,  
 Lose and neglect the creeping hours of time ;  
 If ever you have look'd on better days ;  
 If ever been where bells have knoll'd to church,  
 If ever sat at any good man's feast ;  
 If ever from your eye-lids wip'd a tear,  
 And know what 'tis to pity and be pitied ;  
 Let gentleness my strong enforcement be :  
 In the which hope, I blush, and hide my sword.

*DUKE S.* True is it that we have seen better  
 days ;  
 And have with holy bell been knoll'd to church ;

\* *And know some nurture*] Education, breeding. See Temp.  
 IV. 1. Prosp.

<sup>b</sup> *inaccessible*] Difficult of access. Mr. Henderson cites The  
 Adventures of Simonides, by Barn. Riche, 1580 : " — and  
 onely acquainted himselfe with the solitarinesse of this unacces-  
 sible desert."

And sat at good men's feasts ; and wip'd our eyes  
Of drops that sacred pity hath engender'd :  
And therefore sit you down in gentleness,  
And take upon command\* what help we have,  
That to your wanting may be ministred.

*ORL.* Then, but forbear your food a little while,  
Whiles, like a doe, I go to find my fawn,  
And give it food.<sup>(29)</sup> There is an old poor man,  
Who after me hath many a weary step  
Limp'd in pure love ; till he be first suffic'd,  
Oppress'd with two weak evils,<sup>b</sup> age and hunger,  
I will not touch a bit.

*DUKE S.* Go find him out,  
And we will nothing waste till you return.

*ORL.* I thank ye : and be bless'd for your good  
comfort ! *[Exit.*

*DUKE S.* Thou seest, we are not all alone un-  
happy :  
This wide and universal theatre  
Presents more woeful pageants than the scene  
Wherein we play in.<sup>(30)</sup>

*JAC.* All the world's a stage,<sup>(31)</sup>  
And all the men and women merely players :  
They have their exits, and their entrances ;  
And one man in his time plays many parts,  
His acts being seven ages.<sup>(32)</sup> At first, the infant,  
Mewling and puking in the nurse's arms ;  
And then the whining school-boy, with his satchel,  
And shining morning face, creeping like snail  
Unwillingly to school : then, the lover ;  
Sighing like furnace, with a woeful ballad  
Made to his mistress' eye-brow :<sup>(33)</sup> Then, a sol-  
dier ;  
Full of strange oaths, and bearded like the pard,<sup>(34)</sup>

\* *upon command*] At your pleasure, or at will.

<sup>b</sup> *weak evils*] Unhappy weaknesses, or causes of weakness.

Jealous in honour, sudden and quick in quarrel,  
 Seeking the bubble reputation  
 Even in the cannon's mouth: And then, the  
                   justice;  
 In fair round belly, with good capon lin'd,  
 With eyes severe, and beard of formal cut,  
 Full of wise saws and modern instances,\*  
 And so he plays his part: The sixth age shifts  
 Into the lean and slipper'd pantaloon;  
 With spectacles on nose,<sup>(35)</sup> and pouch on side;  
 His youthful hose well sav'd, a world too wide  
 For his shrunk shank; and his big manly voice,  
 Turning again toward childish treble, pipes  
 And whistles in his sound: Last scene of all,  
 That ends this strange eventful history,  
 Is second childishness, and mere oblivion;  
 Sans teeth, sans eyes, sans taste, sans every thing.

*Re-enter ORLANDO, with ADAM.*

*DUKE S.* Welcome: Set down your venerable  
                   burden,  
 And let him feed.

*ORL.* I thank you most for him.

*ADAM.* So had you need;  
 I scarce can speak to thank you for myself.

*DUKE S.* Welcome, fall to: I will not trouble  
                   you  
 As yet, to question you about your fortunes:—  
 Give us some musick; and, good cousin, sing.

\* *saws, and modern instances*] Maxims, and the latest precedents. See "*instance and argument*," M. W. of W. II. 2. Ford.



AMIENS sings.

SONG.

I.

*Blow, blow, thou winter wind,  
Thou art not so unkind<sup>a</sup>  
As man's ingratitude;  
Thy tooth is not so keen,  
Because thou art not seen,<sup>(36)</sup>  
Although thy breath be rude.  
Heigh, ho! sing, heigh, ho! unto the green holly:  
Most friendship is feigning, most loving mere folly:  
Then, heigh, ho, the holly!  
This life is most jolly.*

II.

*Freeze, freeze, thou bitter sky,<sup>b</sup>  
Thou dost not bite so nigh  
As benefits forgot:  
Though thou the waters warp,<sup>(37)</sup>  
Thy sting is not so sharp  
As friend remember'd not.<sup>c</sup>  
Heigh, ho! sing, heigh, ho! &c.*

**DUKE S.** If that you were the good sir Rowland's son,

<sup>a</sup> *unkind*] So unnatural; actest not so against nature or kind. See IV. 3. Rosal.

<sup>b</sup> *freeze, thou bitter sky.*] See "bitter business," Haml. III. 2. Haml.

<sup>c</sup> *As friend remember'd not*] i. e. forgotten; as the case of one friend not remembered by another: as before "benefits forgot," are obligations overlooked or disregarded by him, who ought to have acknowledged them.

As you have whisper'd faithfully, you were ;  
And as mine eye doth his effigies witness  
Most truly limn'd, and living in your face,  
Be truly welcome hither : I am the duke,  
That lov'd your father : The residue of your fortune,

Go to my cave and tell me.—Good old man,  
Thou art right welcome as thy master\* is :  
Support him by the arm.—Give me your hand,  
And let me all your fortunes understand.

\* masters,  
1623.

[*Exeunt.*]

## ACT III. SCENE I.

*A Room in the Palace.*

*Enter Duke FREDERICK, OLIVER, Lords, and Attendants.*

**DUKE F.** Not see him since? Sir, sir, that cannot be :

But were I not the better part made mercy,  
I should not seek an absent argument <sup>(1)</sup>  
Of my revenge, thou present : But look to it ;  
Find out thy brother, wheresoe'er he is ;  
Seek him with candle ; <sup>(2)</sup> bring him dead or living  
Within this twelvemonth, or turn thou no more  
To seek a living in our territory.  
Thy lands, and all things that thou dost call thine,  
Worth seizure, do we seize into our hands ;  
Till thou canst quit thee by thy brother's mouth,  
Of what we think against thee.

**OLI.** O, that your highness knew my heart in this !

I never lov'd my brother in my life.

**DUKE F.** More villain thou.—Well, push him out of doors ;

And let my officers of such a nature  
Make an extent upon his house and lands : <sup>(3)</sup>  
Do this expediently, <sup>(4)</sup> and turn him going.

[*Exeunt.*

SCENE II.

## *The Forest.*

*Enter ORLANDO, with a paper.*

**ORL.** Hang there, my verse, in witness of my love:  
And, thou, thrice-crowned queen of night,<sup>(5)</sup>  
    survey  
With thy chaste eye, from thy pale sphere above,  
Thy huntress' name, that my full life doth sway.  
**O** Rosalind! these trees shall be my books,  
And in their barks my thoughts I'll character;<sup>b</sup>  
That every eye, which in this forest looks,  
Shall see thy virtue witness'd every where.  
Run, run, Orlando; carve, on every tree,  
The fair, the chaste, and unexpressive<sup>(6)</sup> she.  
    *[Exit.*

*Enter* CORIN *and* TOUCHSTONE.

**COR.** And how like you this shepherd's life, master Touchstone?

**TOUCH.** Truly, shepherd, in respect of itself, it is a good life ; but in respect that it is a shepherd's life, it is naught. In respect that it is solitary, I

\* my *full* life doth sway] "M. O. A. I. *doth* sway my *life*."  
Tw. N. II. 5. Malv. *Full* is intire.

<sup>b</sup> *thoughts I'll character*] Inscribe. We have "*thoughts in tables character'd and engrav'd,*" Two G. of V. II. 7. Jul.: but see *charactery*, M. W. of W. V. 5. Mrs. Quickly.

like it very well ; but in respect that it is private, it is a very vile life. Now, in respect it is in the fields, it pleaseth me well ; but in respect it is not in the court, it is tedious. As it is a spare life, look you, it fits my humour well ; but as there is no more plenty in it, it goes much against my stomach. Hast any philosophy in thee, shepherd ?

*COR.* No more, but that I know, the more one sickens, the worse at ease he is ; and that he that wants money, means, and content, is without three good friends : That the property of rain is to wet, and fire to burn : That good pasture makes fat sheep ; and that a great cause of the night, is lack of the sun : That he, that hath learned no wit by nature nor art, may complain of good breeding,<sup>(7)</sup> or comes of a very dull kindred.

*TOUCH.* Such a one is a natural philosopher.<sup>(8)</sup> Wast ever in court, shepherd ?

*COR.* No, truly.

*TOUCH.* Then thou art damn'd.

*COR.* Nay, I hope,——

*TOUCH.* Truly, thou art damn'd ; like an ill-roasted egg, all on one side.

*COR.* For not being at court ? Your reason.

*TOUCH.* Why, if thou never wast at court, thou never saw'st good manners ; if thou never saw'st good manners,<sup>(9)</sup> then thy manners must be wicked ; and wickedness is sin, and sin is damnation : Thou art in a parlous\* state, shepherd.

*COR.* Not a whit, Touchstone : those, that are good manners at the court, are as ridiculous in the country, as the behaviour of the country is most mockable at the court. You told me, you salute not at the court, but you kiss your hands ; that

\* *parlous*] Perilous.

courtesy would be uncleanly, if courtiers were shepherds.

*TOUCH.* Instance, briefly; come, instance.

*COR.* Why, we are still handling our ewes; and their fells, you know, are greasy.

*TOUCH.* Why, do not your courtier's hands sweat? and is not the grease of a mutton as wholesome as the sweat of a man? Shallow, shallow: A better instance, I say; come.

*COR.* Besides, our hands are hard.

*TOUCH.* Your lips will feel them the sooner. Shallow, again: A more sounder instance, come.

*COR.* And they are often tarr'd over with the surgery of our sheep; And would you have us kiss tar? The courtier's hands are perfum'd with civet.

*TOUCH.* Most shallow man! Thou worms-meat, in respect of a good piece of flesh: Indeed! Learn of the wise, and perpend: Civet is of a baser birth than tar; the very uncleanly flux of a cat.\* Mend the instance, shepherd.

*COR.* You have too courtly a wit for me; I'll rest.

*TOUCH.* Wilt thou rest damn'd? God help thee, shallow man! God make incision in thee! thou art raw.<sup>(10)</sup>

*COR.* Sir, I am a true labourer; I earn that I eat, get that I wear; owe no man hate, envy no man's happiness; glad of other men's good, content with my harm: and the greatest of my pride is, to see my ewes graze, and my lambs suck.

*TOUCH.* That is another simple sin in you; to

\* *the very uncleanly flux of a cat*] "A muscat, that beareth muske. Muschus." Wythall's little Dict. &c. 4to. 1568, p. 15.

bring the ewes and the rams together, and to offer to get your living by the copulation of cattle: to be bawd to a bell-wether;<sup>a</sup> and to betray a she-lamb of a twelvemonth, to a crooked-pated, old, cuckoldly ram, out of all reasonable match. If thou be'st not damn'd for this, the devil himself will have no shepherds; I cannot see else how thou shouldst 'scape.

COR. Here comes young master Ganymede, my new mistress' brother.

*Enter ROSALIND, reading a paper.*

ROS. *From the east to western Ind,  
No jewel is like Rosalind.  
Her worth, being mounted on the wind,  
Through all the world bears Rosalind.  
All the pictures, fairest lin'd,<sup>b</sup>  
Are but black to Rosalind.  
Let no face be kept in mind,  
But the fair of Rosalind.<sup>(11)</sup>*

TOUCH. I'll rhyme you so, eight years together; dinners, and suppers, and sleeping hours excepted: it is the right butter-woman's rank to market.<sup>(12)</sup>

ROS. Out, fool!

TOUCH. For a taste:

*If a hart do lack a hind,  
Let him seek out Rosalind.  
If the cat will after kind,  
So, be sure, will Rosalind.*

<sup>a</sup> bell-wether] *Wether* and *ram* had anciently the same meaning. JOHNSON.

<sup>b</sup> *All the pictures, fairest lin'd*] *Delineated* with the most elegant touches of art.

*Winter-garments must be lin'd,  
 So must slender Rosalind.  
 They that reap, must sheaf and bind;  
 Then to cart with Rosalind.  
 Sweetest nut hath sowrest rind,  
 Such a nut is Rosalind.  
 He that sweetest rose will find,  
 Must find love's prick and Rosalind.\**

This is the very false gallop of verses :<sup>(13)</sup> Why do you infect yourself with them ?

*Ros.* Peace, you dull fool ; I found them on a tree.

*TOUCH.* Truly, the tree yields bad fruit.

*Ros.* I'll graff it with you, and then I shall graff it with a medlar : then it will be the earliest fruit in the country : for you'll be rotten ere you be half ripe,<sup>(14)</sup> and that's the right virtue of the medlar.

*TOUCH.* You have said ; but whether wisely or no, let the forest judge.

*Enter CELIA, reading a paper.*

*Ros.* Peace !

Here comes my sister, reading ; stand aside.

*CEL.* *Why should this [a] desert be ?<sup>b</sup>  
 For it is unpeopled ? No ;  
 Tongues I'll hang on every tree,  
 That shall civil sayings<sup>(15)</sup> show.*

\* *Must find love's prick, &c.]* See Warton's Hist. of Poetry, I. 117.

<sup>b</sup> *Why should this [a] desert be ?  
 For, &c.]* i. e. "shall this forest be pronounced desert, because," &c. Mr. Pope inserted the article.



*Some, how brief the life of man  
 Runs his erring pilgrimage;<sup>(16)</sup>  
 That the stretching of a span  
 Buckles in his sum of age.  
 Some of violated vows  
 'Twixt the souls of friend and friend :  
 But upon the fairest boughs,  
 Or at every sentence's end,  
 Will I Rosalinda write;  
 Teaching all that read, to know  
 The quintessence of every sprite  
 Heaven would in little show.<sup>a</sup>  
 Therefore heaven nature charg'd  
 That one body should be fill'd  
 With all graces wide enlarg'd.<sup>(17)</sup>  
 Nature presently distill'd  
 Helen's cheek, but not her heart;  
 Cleopatra's majesty;  
 Atalanta's better part;  
 Sad Lucretia's modesty.<sup>(18)</sup>  
 Thus Rosalind of many parts  
 By heavenly synod was devis'd;  
 Of many faces, eyes, and hearts,  
 To have the touches<sup>b</sup> dearest priz'd.  
 Heaven would that she these gifts should have,  
 And I to live and die her slave.*

*ROS.* O most gentle Jupiter ! what tedious homily of love have you wearied your parishioners withal, and never cry'd, *Have patience, good people.*

*CEL.* How now ! back friends ;—Shepherd, go off a little : Go with him, sirrah.

*TOUCH.* Come, shepherd, let us make an honour-

<sup>a</sup> *in little*] Small compass, miniature. See Haml. II. 3. Haml., and Tw. N. III. 4. Sir Tob.

<sup>b</sup> *touches*] Points, traits.

able retreat ; though not with bag and baggage, yet with scrip and scrippage.

[*Ereunt* CORIN and TOUCHSTONE.

CEL. Didst thou hear these verses ?

ROS. O, yes, I heard them all, and more too ; for some of them had in them more feet than the verses would bear.\*

CEL. That's no matter ; the feet might bear the verses.

ROS. Ay, but the feet were lame, and could not bear themselves without the verse, and therefore stood lamely in the verse.

CEL. But didst thou hear, without wondering how thy name should be hang'd and carved upon these trees ?

ROS. I was seven of the nine days out of the wonder, before you came ; for look here what I found on a palm-tree : I was never so be-rhymed since Pythagoras' time, that I was an Irish rat,<sup>(19)</sup> which I can hardly remember.

CEL. Trow you, who hath done this ?

ROS. Is it a man ?

CEL. And a chain, that you once wore, about his neck : Change you colour ?

ROS. I pr'ythee, who ?

CEL. O lord, lord ! it is a hard matter for friends to meet ;<sup>(20)</sup> but mountains may be removed with earthquakes, and so encounter.<sup>(21)</sup>

ROS. Nay, but who is it ?

CEL. Is it possible ?

ROS. Nay, I pray thee now, with most petitionary vehemence, tell me who it is.

\* *the verses would bear*] Their metre would allow.

**CEL.** O wonderful, wonderful, and most wonderful wonderful, and yet again wonderful, and after that out of all whooping!<sup>(23)</sup>

**Ros.** Good my complexion?<sup>(23)</sup> dost thou think, though I am caparison'd like a man, I have a doublet and hose in my disposition? One inch of delay more is a South-sea-off discovery.<sup>(24)</sup> I pr'ythee, tell me, who is it? quickly, and speak apace: I would thou couldst stammer, that thou might'st pour this concealed man out of thy mouth, as wine comes out of a narrow-mouth'd bottle; either too much at once, or none at all. I pr'ythee take the cork out of thy mouth, that I may drink thy tidings.

**CEL.** So you may put a man in your belly.

**Ros.** Is he of God's making? What manner of man? Is his head worth a hat, or his chin worth a beard?

**CEL.** Nay, he hath but a little beard.

**Ros.** Why, God will send more, if the man will be thankful: let me stay the growth of his beard, if thou delay me not the knowledge of his chin.<sup>a</sup>

**CEL.** It is young Orlando; that tripp'd up the wrestler's heels, and your heart, both in an instant.

**Ros.** Nay, but the devil take mocking; speak sad brow, and true maid.<sup>b</sup>

**CEL.** I'faith, coz, 'tis he.

**Ros.** Orlando?

**CEL.** Orlando.

**Ros.** Alas the day! what shall I do with my doublet and hose?—What did he, when thou saw'st

<sup>a</sup> *if thou delay me not the knowledge of his chin*] If you let me but know who he is, whose face it is, if herein you torment me with no more delays, I am content to wait the growth of his beard.

<sup>b</sup> *sad brow, and true maid*] Seriously and honestly.

him? What said he? How look'd he? Wherein went he?<sup>a</sup> What makes he here? Did he ask for me? Where remains he? How parted he with thee? and when shalt thou see him again? Answer me in one word.

*CEL.* You must borrow me Gargantua's mouth<sup>b</sup> first: 'tis a word too great for any mouth of this age's size: To say, ay, and no, to these particulars, is more than to answer in a catechism.

*Ros.* But doth he know that I am in this forest and in man's apparel? Looks he as freshly as he did the day he wrestled?

*CEL.* It is as easy to count atomies,<sup>(25)</sup> as to resolve the propositions of a lover: but take a taste of my finding him, and relish it with a good observance. I found him under a tree, like a dropp'd acorn.

*Ros.* It may well be call'd Jove's tree, when it drops forth<sup>c</sup> such fruit.

*CEL.* Give me audience, good madam.

*Ros.* Proceed.

*CEL.* There lay he, stretch'd along, like a wounded knight.

*Ros.* Though it be pity to see such a sight, it well becomes the ground.<sup>d</sup>

*CEL.* Cry, holla! to the tongue,<sup>(26)</sup> I pr'ythee; it curvets very unseasonably. He was furnish'd like a hunter.

<sup>a</sup> *Wherein went he*] In what dress did he go?

<sup>b</sup> *Gargantua's mouth*] This giant of Rabelais swallowed five pilgrims, their staves and all, in a salad. STEEVENS.

<sup>c</sup> *drops forth*] *Forth* is out. "Choose *forth* amongst many things." Maplet's *Greene Forest*, 12mo. 1567, p. 25, b. See IV. 3. *Ros.*

The word *such* is supplied from fo. 1632.

<sup>d</sup> *such a sight, it well becomes the ground*]

"—— Such a sight as this

"Becomes the field,"—— Haml. V. 2. Fortinb.

*ROS.* O ominous! he comes to kill my hart!<sup>(27)</sup>

*CEL.* I would sing my song without a burden:<sup>a</sup>  
thou bring'st me out of tune.

*ROS.* Do you not know I am a woman? when I think, I must speak. Sweet, say on.

*Enter ORLANDO and JAQUES.*

*CEL.* You bring me out:<sup>b</sup>—Soft! comes he not here?

*ROS.* 'Tis he; slink by, and note him.

[*CELIA and ROSALIND retire.*]

*JAQ.* I thank you for your company; but, good faith, I had as lief have been myself alone.

*ORL.* And so had I; but yet, for fashion sake, I thank you too for your society.

*JAQ.* God be with you; let's meet as little as we can.

*ORL.* I do desire we may be better strangers.

*JAQ.* I pray you, mar no more trees with writing love-songs in their barks.

*ORL.* I pray you, mar no more of my verses with reading them ill-favouredly.

*JAQ.* Rosalind is your love's name?

*ORL.* Yes, just.

*JAQ.* I do not like her name.

*ORL.* There was no thought of pleasing you, when she was christen'd.

*JAQ.* What stature is she of?

*ORL.* Just as high as my heart.

<sup>a</sup> *sing my song without a burden*] Without interruption, any thing interposed at the end of each stave or sentence.

<sup>b</sup> *You bring me out*] Put me out, draw or divert me from my point.

**JAQ.** You are full of pretty answers: Have you not been acquainted with goldsmiths' wives, and conn'd them out of rings?

**ORL.** Not so; but I answer you right painted cloth,<sup>(28)</sup> from whence you have studied your questions.

**JAQ.** You have a nimble wit; I think it was made of Atalanta's heels. Will you sit down with me? and we two will rail against our mistress the world, and all our misery.

**ORL.** I will chide no breather in the world,<sup>(29)</sup> but myself; against whom I know most faults.

**JAQ.** The worst fault you have, is to be in love.

**ORL.** 'Tis a fault I will not change for your best virtue. I am weary of you.

**JAQ.** By my troth, I was seeking for a fool, when I found you.

**ORL.** He is drown'd in the brook; look but in, and you shall see him.

**JAQ.** There shall I see mine own figure.

**ORL.** Which I take to be either a fool, or a cypher.

**JAQ.** I'll tarry no longer with you: farewell, good signior love.

**ORL.** I am glad of your departure; adieu, good monsieur melancholy.

[*Exit JAQUES.—CELIA and ROSALIND come forward.*]

**ROS.** I will speak to him like a saucy lacquey, and under that habit play the knave with him.—Do you hear, forester?

**ORL.** Very well; What would you?

**ROS.** I pray you, what is't a clock?

**ORL.** You should ask me, what time o'day; there's no clock in the forest.

*ROS.* Then there is no true lover in the forest; else sighing every minute, and groaning every hour, would detect the lazy foot of time, as well as a clock.

*ORL.* And why not the swift foot of time? had not that been as proper?

*ROS.* By no means, sir: Time travels in divers paces with divers persons: I'll tell you who Time ambles withal, who Time trots withal, who Time gallops withal, and who he stands still withal.

*ORL.* I pr'ythee, who doth he trot withal.

*ROS.* Marry, he trots hard with a young maid, between the contract of her marriage, and the day it is solemnized: if the interim be but a se'nnight, time's pace is so hard that it seems the length of seven years.<sup>(30)</sup>

*ORL.* Who ambles time withal?

*ROS.* With a priest that lacks Latin, and a rich man that hath not the gout: for the one sleeps easily, because he cannot study; and the other lives merrily, because he feels no pain: the one lacking the burden of lean and wasteful learning; the other knowing no burden of heavy tedious penury: These time ambles withal.

*ORL.* Who doth he gallop withal?

*ROS.* With a thief to the gallows: for though he go as softly as foot can fall, he thinks himself too soon there.

*ORL.* Who stays it still withal?

*ROS.* With lawyers in the vacation: for they sleep between term and term, and then they perceive not how time moves.

*ORL.* Where dwell you, pretty youth?

*ROS.* With this shepherdess, my sister; here in

the skirts of the forest, like fringe upon a petticoat.

**ORL.** Are you native of this place?

**ROS.** As the coney, that you see dwell where she is kindled.

**ORL.** Your accent is something finer than you could purchase in so removed a dwelling.\*

**ROS.** I have been told so of many: but, indeed, an old religious uncle of mine taught me to speak, who was in his youth an in-land man; one that knew courtship too well, for there he fell in love. I have heard him read many lectures against it; and I thank God, I am not a woman, to be touch'd with so many giddy offences as he hath generally tax'd their whole sex withal.

**ORL.** Can you remember any of the principal evils, that he laid to the charge of women?

**ROS.** There were none principal; they were all like one another, as halfpence are: every one fault seeming monstrous, till his fellow fault came to match it.

**ORL.** I pr'ythee, recount some of them.

**ROS.** No; I will not cast away my physick, but on those that are sick. There is a man haunts the forest, that abuses our young plants with carving Rosalind on their barks; hangs odes upon hawthorns, and elegies on brambles; all, forsooth, deifying the name of Rosalind: if I could meet that fancy-monger,<sup>b</sup> I would give him some good

\* removed a dwelling] Remote from the haunts of men.

<sup>b</sup> fancy-monger] Love trader.

"Wishes and tears, poor fancy's followers."

M. N. Dr. I. 1. Herm.

"In maiden meditation fancy free." Ib. II. 2. Ober.



counsel, for he seems to have the quotidian of love upon him.

*ORL.* I am he that is so love-shaked ; I pray you, tell me your remedy.

*Ros.* There is none of my uncle's marks upon you : he taught me how to know a man in love ; in which cage of rushes, I am sure, you are not prisoner.

*ORL.* What were his marks ?

*Ros.* A lean cheek ; which you have not : a blue eye, and sunken ;<sup>a</sup> which you have not : an unquestionable spirit ;<sup>(31)</sup> which you have not : a beard neglected ; which you have not : (but I pardon  
 \* no, 1632. you for that ; for, simply, your having in<sup>\*</sup> beard, is a younger brother's revenue :<sup>b</sup>) Then your hose should be ungarter'd,<sup>(32)</sup> your bonnet unbanded, your sleeve unbuttoned, your shoe untied, and every thing about you demonstrating a careless desolation. But you are no such man ; you are rather point-device<sup>c</sup> in your accoutrements ; as loving yourself, than seeming the lover of any other.

*ORL.* Fair youth, I would I could make thee believe I love.

*Ros.* Me believe it ? you may as soon make her that you love believe it ; which, I warrant, she is apter to do, than to confess she does : that is one of the points in the which women still give the lie to their consciences. But, in good sooth, are you he that hangs the verses on the trees, wherein Rosalind is so admired ?

<sup>a</sup> *a blue eye, and sunken*] As evidencing languor and dejection.

<sup>b</sup> *your having in beard is a younger brother's revenue*] *Having* is provision, or portion. Celia had just said, "Nay, he hath but *little* beard." See "the gentleman is of no *having*." *M. W. of W.* III. 2. Page.

<sup>c</sup> *point-device*] As minutely exact as possible. See *Tw. N.* II. 3. Malv.

**ORL.** I swear to thee, youth, by the white hand of Rosalind, I am that he, that unfortunate he.

**Ros.** But are you so much in love as your rhymes speak?

**ORL.** Neither rhyme nor reason can express how much.

**Ros.** Love is merely a madness; and, I tell you, deserves as well a dark house and a whip, as madmen do: and the reason why they are not so punished and cured, is, that the lunacy is so ordinary, that the whippers are in love too: Yet I profess curing it by counsel.

**ORL.** Did you ever cure any so?

**Ros.** Yes, one; and in this manner. He was to imagine me his love, his mistress; and I set him every day to woo me: At which time would I, being but a moonish youth,<sup>a</sup> grieve, be effeminate, changeable, longing, and liking; proud, fantastical, apish, shallow, inconstant, full of tears, full of smiles; for every passion something, and for no passion truly any thing, as boys and women are for the most part cattle of this colour: would now like him, now loath him; then entertain him, then forswear him; now weep for him, then spit at him; that I drave my suitor from his mad humour of love, to a living humour of madness;<sup>b</sup> which was, to forswear the full stream of the world, and to live in a nook merely monastick: And thus I cured him; and this way will I take

<sup>a</sup> *moonish*] Shifting and changing.

<sup>b</sup> *from his mad humour of love, to a living humour of madness*] "From those love-flights and extravagancies, which, to the imagination, present the image of madness, to others of a character so positive, as actually to constitute the character of madness itself:" thus conveying a sense in correspondence, as Mr. Whiter says, with "the phrases done or expressed to the life." *Ib.* p. 51. So it is also understood by Mr. Malone: but *loving* has been proposed, viz. a humour of loving to leave the world and live in a nook; which Rosalind calls madness; and that this should be substituted to preserve the antithesis.

\* clear,  
1632.

upon me to wash your liver as clean\* as a sound sheep's heart, that there shall not be one spot of love in't.

ORL. I would not be cured, youth.

ROS. I would cure you, if you would but call me Rosalind, and come every day to my cote, and woo me.

ORL. Now, by the faith of my love, I will; tell me where it is.

ROS. Go with me to it, and I'll show it you: and, by the way, you shall tell me where in the forest you live: Will you go?

ORL. With all my heart, good youth.

ROS. Nay, you must call me Rosalind:—Come, sister, will you go? [*Exeunt.*]

### SCENE III.

*Enter TOUCHSTONE and AUDREY; <sup>(33)</sup> JAQUES at a distance, observing them.*

TOUCH. Come apace, good Audrey; I will fetch up your goats, Audrey: And how, Audrey? am I the man yet? Doth my simple feature content you?\*

AUD. Your features! Lord warrant us! what features?

TOUCH. I am here with thee and thy goats, as

\* *Doth my simple feature content you*] Mr. Steevens observes, that Audrey's answer shews, that she must have put the sense of *feats* upon *features*; the word she uses in answer.

the most capricious poet, honest Ovid, was among the Goths.\*

*JAC.* O knowledge ill-inhabited!<sup>(34)</sup> worse than Jove in a thatch'd house!<sup>(35)</sup> [*Aside.*

*TOUCH.* When a man's verses cannot be understood, nor a man's good wit seconded with the forward child, understanding, it strikes a man more dead than a great reckoning in a little room:— Truly, I would the gods had made thee poetical.

*AUD.* I do not know what poetical is: Is it honest in deed, and word? Is it a true thing?

*TOUCH.* No, truly; for the truest poetry is the most feigning; and lovers are given to poetry; and what they swear in poetry, may be said, as lovers, they do feign.\*

*AUD.* Do you wish then, that the gods had made me poetical?

*TOUCH.* I do, truly: for thou swear'st to me, thou art honest; now, if thou wert a poet, I might have some hope thou didst feign.

*AUD.* Would you not have me honest?

*TOUCH.* No truly, unless thou wert hard-favour'd: for honesty coupled to beauty, is to have honey a sauce to sugar.

\* capricious poet, honest Ovid, was among the Goths] Caper, capri. caperitious, capricious, fantastical, capering, goatish: and by a similar sort of process are we to smooth Goths into goats. The Goths, Mr. Upton says, are the Getæ. Ov. Trist. V. 7.

\* nor a man's good wit seconded with the forward child, understanding, it strikes a man more dead than a great reckoning, &c.] “Not to have the good things we say, conceived or apprehended, is more disheartening and mortifying, than an exorbitant charge, and ill fare and accommodation.”

\* what they swear in poetry, &c.] As that is not a true thing which is feigned; if the truest poetry is the most feigning, “what is sworn in it by lovers, or others, must be false and feigned.”

**JAQ.** A material fool !<sup>a</sup> [Aside.

**AUD.** Well, I am not fair ; and therefore I pray the gods make me honest !

**TOUCH.** Truly, and to cast away honesty upon a foul slut, were to put good meat into an unclean dish.

**AUD.** I am not a slut, though I thank the gods I am foul.<sup>(36)</sup>

**TOUCH.** Well, praised be the gods for thy foulness ! sluttishness may come hereafter. But be it as it may be, I will marry thee : and to that end, I have been with Sir Oliver Mar-text, the vicar of the next village ; who hath promised to meet me in this place of the forest, and to couple us.

**JAQ.** I would fain see this meeting. [Aside.

**AUD.** Well, the gods give us joy !

**TOUCH.** Amen. A man may, if he were of a fearful heart, stagger in this attempt ; for here we have no temple but the wood, no assembly but horn-beasts. But what though ? Courage ! As horns are odious, they are necessary. It is said, Many a man knows no end of his goods : right ; many a man has good horns, and knows no end of them. Well, that is the dowry of his wife ; 'tis none of his own getting. Horns ? Even so : Poor men alone ? No, no ; the noblest deer hath them as huge as the rascal.<sup>(37)</sup> Is the single man therefore blessed ? No : as a wall'd town is more worthier than a village, so is the forehead of a married man more honourable than the bare brow of a bachelor : and by how much defence<sup>b</sup> is better than no skill, by so much is a horn more precious than to want.

<sup>a</sup> *A material fool*] A fool, says Johnson, with *matter* in him, stocked with notions.

<sup>b</sup> *and by how much defence is better, &c.*] Any means of defence is better than the lack of science ; in proportion as something is to nothing.

*Enter Sir OLIVER MAR-TEXT.*

Here comes sir Oliver :<sup>a</sup>—Sir Oliver Martext, you are well met: Will you despatch us here under this tree, or shall we go with you to your chapel?

*SIR OLI.* Is there none here to give the woman?

*TOUCH.* I will not take her on gift of any man.

*SIR OLI.* Truly, she must be given, or the marriage is not lawful.

*JAQ.* [*Discovering himself.*] Proceed, proceed; I'll give her.

*TOUCH.* Good even, good master *What ye call't*: How do you, sir? You are very well met: God'ild you<sup>(38)</sup> for your last company: I am very glad to see you:—Even a toy in hand here, sir:—Nay; pray, be cover'd.

*JAQ.* Will you be married, motley?

*TOUCH.* As the ox hath his bow,<sup>b</sup> sir, the horse his curb, and the falcon her bells, so man hath his desires; and as pigeons bill, so wedlock would be nibbling.

*JAQ.* And will you, being a man of your breeding, be married under a bush, like a beggar? Get you to church, and have a good priest<sup>c</sup> that can tell you what marriage is: this fellow will but join you together as they join wainscot; then one of you will prove a shrunk pannel, and, like green timber, warp, warp.

<sup>a</sup> *Sir Oliver*] See the opening of *M. W. of W.* *Sir Hugh.*

<sup>b</sup> *bow*] Yoke. See *M. W. of W.* V. 5. "fair yokes," *Mrs. Page.*

<sup>c</sup> *be married under a bush—Get—a good priest*] *Biron*, in *L. L. L.* speaks of a hedge priest, V. 2.

*TOUCH.* I am not in the mind but I were better to be married of him than of another:<sup>a</sup> for he is not like to marry me well; and not being well married, it will be a good excuse for me hereafter to leave my wife. [*Aside.*

*JAQ.* Go thou with me, and let me counsel thee.

*TOUCH.* Come, sweet Audrey;  
We must be married, or we must live in bawdry.  
Farewell good master Oliver!

Not O sweet Oliver,  
O brave Oliver,  
Leave me not behind thee:  
But wind away,  
Begone, I say,  
I will not to wedding with thee.<sup>(39)</sup>

[*Exeunt* JAQUES, TOUCHSTONE, and AUDREY.

*SIR OLI.* 'Tis no matter; ne'er a fantastical knave of them all shall flout me out of my calling.  
[*Exit.*

#### SCENE IV.

*The same. Before a Cottage.*

*Enter ROSALIND and CELIA.*

*ROS.* Never talk to me, I will weep.

*CEL.* Do, I pr'ythee; but yet have the grace to consider, that tears do not become a man.

<sup>a</sup> *I am not in the mind but I were better to be married of him than of another]* I am of no other opinion or inclination than, my mind is, that it were better to be married by him.

**ROS.** But have I not cause to weep?

**CÆL.** As good cause as one would desire; therefore weep.

**ROS.** His very hair is of the dissembling colour.

**CÆL.** Something browner than Judas's:<sup>a</sup> marry, his kisses are Judas's own children.

**ROS.** I'faith, his hair is of a good colour.<sup>(40)</sup>

**CÆL.** An excellent colour: your chesnut was ever the only colour.

**ROS.** And his kissing is as full of sanctity as the touch of holy bread.

**CÆL.** He hath bought a pair of cast<sup>b</sup> lips of chast, 1632. Diana: a nun of winter's sisterhood kisses not more religiously; the very ice of chastity is in them.<sup>b</sup>

**ROS.** But why did he swear he would come this morning, and comes not?

**CÆL.** Nay certainly, there is no truth in him.

**ROS.** Do you think so?

**CÆL.** Yes; I think he is not a pick-purse, nor a horse-stealer; but for his verity in love, I do think him as concave as a cover'd goblet,<sup>c</sup> or a worm-eaten nut.

**ROS.** Not true in love?

**CÆL.** Yes, when he is in; but, I think he is not in.

<sup>a</sup> *Something browner than Judas's*] He was represented in ancient painting and tapestry with *red* hair and beard. See "*Cain-coloured*," M. W. of W. I. 4. Simple.

<sup>b</sup> *a pair of cast lips of Diana:—kisses—the very ice of chastity*] *Cast* are "left off." Kisses, such as were "co-mates," (II. 1. Duke S.) or associates of winter, and participating of its properties and qualities; were cold and icy.

<sup>c</sup> *cover'd goblet*] Empty and hollow.



*Ros.* You have heard him swear downright, he was.

*CEL.* *Was* is not *is*: besides, the oath of a lover is no stronger than the word of a tapster; they are both the confirmers of false reckonings: He attends here in the forest on the duke your father.

*Ros.* I met the duke yesterday, and had much question with him: <sup>(41)</sup> He asked me, of what parentage I was; I told him, of as good as he; so he laugh'd, and let me go. But what talk we of fathers, when there's such a man as Orlando?

*CEL.* O, that's a brave man! he writes brave verses, speaks brave words, swears brave oaths, and breaks them bravely, quite traverse, athwart, <sup>(42)</sup> the heart of his lover; as a puny tilter, that spurs his horse but on one side, breaks his staff like a noble goose: <sup>(43)</sup> but all's brave, that youth mounts, and folly guides:—Who comes here?

*Enter CORIN.*

*COR.* Mistress, and master, you have oft enquired  
After the shepherd that complain'd of love;  
Who you saw sitting by me on the turf,  
Praising the proud disdainful shepherdess  
That was his mistress.

*CEL.* Well, and what of him?

*COR.* If you will see a pageant truly play'd,  
Between the pale complexion of true love <sup>(44)</sup>  
And the red glow of scorn and proud disdain,  
Go hence a little, and I shall conduct you,  
If you will mark it.

*Ros.* O, come, let us remove;  
The sight of lovers feedeth those in love:—  
Bring us unto this sight, and you shall say  
I'll prove a busy actor in their play. *[Exeunt.]*

## SCENE V.

*Another Part of the Forest.*

*Enter SILVIUS and PHEBE.*

**SIL.** Sweet Phebe, do not scorn me ; do not,  
Phebe :

Say, that you love me not ; but say not so  
In bitterness : The common executioner,  
Whose heart the accustom'd sight of death makes  
hard,

Falls not the axe upon the humbled neck,  
But first begs pardon ; Will you sterner be  
Than he that dies and lives by bloody drops ?\*

*Enter ROSALIND, CELIA, and CORIN, at a  
distance.*

**PHE.** I would not be thy executioner ;  
I fly thee, for I would not injure thee.  
Thou tell'st me, there is murder in mine eye ;  
'Tis pretty, sure, and very probable,  
That eyes, that are the frail'st and softest things,  
Who shut their coward gates on atomies,  
Should be call'd tyrants, butchers, murderers !  
Now I do frown on thee with all my heart ;  
And, if mine eyes can wound, now let them kill  
thee ;

\* *he that dies and lives by bloody drops]* " Who by bloodshed  
makes to die, or causes death ; and by such death-doing makes  
his living, or subsists : who, by the means he uses to cut off  
life, carves out to himself the means of living."

Now counterfeit to swoon ; why now fall down ;  
Or, if thou canst not, O, for shame, for shame,  
Lie not, to say mine eyes are murderers.  
Now show the wound mine eye hath made in thee :  
Scratch thee but with a pin, and there remains  
Some scar of it ; lean but upon a rush,  
The cicatrice and capable impressure,<sup>a</sup>  
Thy palm some moment keeps : but now mine  
                  eyes,  
Which I have darted at thee, hurt thee not ;  
Nor, I am sure, there is no force in eyes<sup>b</sup>  
That can do hurt.

*SIL.* O dear Phebe,  
If ever, (as that ever may be near,)  
You meet in some fresh cheek the power of fancy,  
Then shall you know the wounds invisible  
That love's keen arrows make.

**PHE.** But, till that time,  
Come not thou near me: and, when that time  
comes,  
Afflict me with thy mocks, pity me not;  
As, till that time, I shall not pity thee.

**Ros.** And why, I pray you? [*Advancing.*] Who  
might be your mother,  
That you insult, exult, and all at once,  
Over the wretched? What though you have no  
beauty,<sup>(45)</sup>  
(As, by my faith, I see no more in you  
Than without candle may go dark to bed,)  
Must you be therefore proud and pitiless?  
Why, what means this? Why do you look on me?

\* capable *impressure*] *Capable* is "able to receive." Johns. Dict. "Capable impressure," therefore, is a stamp or hollow of such description.

<sup>b</sup> Nor—*there is* no, &c.] See the opening of A. II. Tw. N. Anton.

*\* Who might be your mother]* It is common for the poets to express cruelty by saying, of those who commit it, that they were born of rocks, or suckled by tigresses. JOHNSON.

I see no more in you, than in the ordinary  
 Of nature's sale-work :<sup>a</sup>——Od's my little life !  
 I think, she means to tangle my eyes too :—  
 No, 'faith, proud mistress, hope not after it ;  
 'Tis not your inky brows, your black silk hair,  
 Your bugle eye-balls,<sup>(46)</sup> nor your cheek of cream,  
 That can entame my spirits to your worship.<sup>(47)</sup>  
 You foolish shepherd, wherefore do you follow  
     her,  
 Like foggy south, puffing with wind and rain ?<sup>(48)</sup>  
 You are a thousand times a properer man,  
 Than she a woman : 'Tis such fools as you,  
 That make the world full of ill-favour'd children :  
 'Tis not her glass, but you, that flatters her ;  
 And out of you she sees herself more proper,<sup>b</sup>  
 Than any of her lineaments can show her.  
 But, mistress, know yourself; down on your  
     knees,  
 And thank heaven, fasting, for a good man's love :  
 For I must tell you friendly in your ear,  
 Sell when you can ; you are not for all markets :  
 Cry the man mercy ; love him ; take his offer ;  
 Foul is most foul, being foul to be a scoffer.<sup>c</sup>  
 So, take her to thee, shepherd ; fare you well.

*PHE.* Sweet youth, I pray you chide a year to-  
     gether ;  
 I had rather hear you chide, than this man woo.

*Ros.* He's fallen in love with her foulness, and  
 she'll fall in love with my anger : If it be so, as  
 fast as she answers thee with frowning looks, I'll  
 sauce her with bitter words.—Why look you so  
 upon me ?

<sup>a</sup> *sale-work*] Made up carelessly and without exactness.  
 Work bespoke is more elaborate than that which is made up for  
 chance-customers, or to sell in quantities to retailers, which is  
 called *sale-work*. WARBURTON.

<sup>b</sup> *more proper*] See Two G. of V. 3 Outl. IV. 1.

<sup>c</sup> *Foul is most foul, &c.*] Homely. See *supra*, sc. 3. Audr.

*PHE.* For no ill will I bear you.

*ROS.* I pray you, do not fall in love with me,  
For I am falser than vows made in wine :  
Besides, I like you not : If you will know my  
house,

'Tis at the tuft of olives, here hard by :—  
Will you go, sister ? Shepherd, ply her hard :  
Come, sister : Shepherdess, look on him better,  
And be not proud : though all the world could  
see,  
None could be so abus'd in sight as he.\*  
Come, to our flock.

[*Exeunt ROSALIND, CELIA, and CORIN.*]

*PHE.* Dead shepherd ! now I find thy saw of  
might ;  
*Who ever lov'd, that lov'd not at first sight ?* <sup>(49)</sup>

*SIL.* Sweet Phebe,—

*PHE.* Ha ! what say'st thou, Silvius ?

*SIL.* Sweet Phebe, pity me.

*PHE.* Why, I am sorry for thee, gentle Silvius.

*SIL.* Wherever sorrow is, relief would be ;  
If you do sorrow at my grief in love,  
By giving love, your sorrow and my grief  
Were both extermin'd.

*PHE.* Thou hast my love ; Is not that neigh-  
bourly ?

*SIL.* I would have you.

*PHE.* Why, that were covetousness.  
Silvius, the time was, that I hated thee ;  
And yet it is not, that I bear thee love :  
But since that thou canst talk of love so well,  
Thy company, which erst was irksome to me,  
I will endure ; and I'll employ thee too :

\* *None could be so abus'd in sight as he*] No one could be to  
such a degree fascinated or blinded.

But do not look for further recompense,  
Than thine own gladness that thou art employ'd.

*SIL.* So holy, and so perfect is my love,  
And I in such a poverty of grace,  
That I shall think it a most plenteous crop  
To glean the broken ears after the man  
That the main harvest reaps: loose now and then  
A scatter'd smile, and that I'll live upon.

*PHE.* Know'st thou the youth that spoke to me  
ere while?

*SIL.* Not very well, but I have met him oft;  
And he hath bought the cottage, and the bounds,  
That the old *Carlot*<sup>a</sup> once was master of.

*PHE.* Think not I love him, though I ask for  
him;<sup>b</sup>

'Tis but a peevish boy:<sup>c</sup>—yet he talks well;—  
But what care I for words? yet words do well,  
When he that speaks them pleases those that hear.  
It is a pretty youth:—not very pretty:—  
But, sure, he's proud; and yet his pride becomes  
him:

He'll make a proper man: The best thing in him  
Is his complexion; and faster than his tongue  
Did make offence, his eye did heal it up.  
He is not tall; yet for his years he's tall:  
His leg is but so so; and yet 'tis well:  
There was a pretty redness in his lip;  
A little riper and more lusty red  
Than that mix'd in his cheek; 'twas just the dif-  
ference

<sup>a</sup> *Carlot*] This word, printed as a proper name, is by the modern editors written carlot; and is interpreted by Mr. Douce *carl*, churl, peasant.

<sup>b</sup> *Think not I love him, though I ask for him*] Trinculo does not more naturally betray himself, when he says: "By this good light a very shallow monster: *I afraid of him?* a very shallow monster." Temp. II. 2.

<sup>c</sup> *a peevish boy*] Weak, simple. See Two G. of V. Thurio, V. 2.

Betwixt the constant red, and mingled damask.<sup>(50)</sup>  
 There be some women, Silvius, had they mark'd  
 him

\* then,  
 O. C,

In parcels as I did, would have gone near  
 To fall in love with him : but, for my part,  
 I love him not, nor hate him not ; and yet  
 I have more cause to hate him than \* to love him :  
 For what had he to do to chide at me ?  
 He said, mine eyes were black, and my hair black ;  
 And now I am remember'd,\* scorn'd at me :  
 I marvel, why I answer'd not again :  
 But that's all one ; omittance is no quittance.  
 I'll write to him a very taunting letter,  
 And thou shalt bear it ; Wilt thou, Silvius ?

*SIL.* Phebe, with all my heart.

*PHE.* I'll write it straight ;  
 The matter's in my head, and in my heart :  
 I will be bitter with him, and passing short :  
 Go with me, Silvius. [*Exeunt.*

\* now I am remember'd] Have my memory recalled, recollect myself.

## ACT IV. SCENE I.

*The same.**Enter ROSALIND, CELIA, and JAQUES.*

JAQ. I pr'ythee, pretty youth, let me be\* better acquainted with thee.

\* *he is omitted, 1623.*

ROS. They say, you are a melancholy fellow.

JAQ. I am so : I do love it better than laughing.

ROS. Those, that are in extremity of either, are abominable fellows ; and betray themselves to every modern censure,\* worse than drunkards.

JAQ. Why, 'tis good to be sad and say nothing.

ROS. Why then, 'tis good to be a post.

JAQ. I have neither the scholar's melancholy, which is emulation ; nor the musician's, which is fantastical ; nor the courtier's, which is proud ; nor the soldier's, which is ambitious ; nor the lawyer's, which is politick ; nor the lady's, which is nice ;<sup>b</sup> nor the lover's, which is all these : but it is a melancholy of mine own, compounded of many simples, extracted from many objects, and, indeed, the sundry contemplation of my travels, in which

\* *modern censure*] Common, vulgar. " *Modern and familiar things.*" All's Well, &c. II. 3. Lafeu. See " *modern ecstasy*," Mach. IV. 3. Rosse.

<sup>b</sup> *the lady's, which is nice*] Affected, over-curious in trifles.

<sup>c</sup> " You must appear to be strange and *nyce*."

*The longer thou liv'st, the more Fool.* 1570.



\* by, 1663. my \* often rumination wraps me in a most humorous sadness.<sup>(1)</sup>

*ROS.* A traveller ! By my faith, you have great reason to be sad : I fear, you have sold your own lands, to see other men's ; then, to have seen much, and to have nothing, is to have rich eyes and poor hands.

*JAQ.* Yes, I have gained my experience.

*Enter ORLANDO.*

*ROS.* And your experience makes you sad : I had rather have a fool to make me merry, than experience to make me sad ; and to travel for it too.

*ORL.* Good day, and happiness, dear Rosalind !

*JAQ.* Nay then, God be wi' you, an you talk in blank verse.

*ROS.* Farewell, monsieur traveller : Look, you lisp, and wear strange suits ; disable\* all the benefits of your own country ; be out of love with your nativity, and almost chide God for making you that countenance you are ;<sup>b</sup> or I will scarce think you have swam in a \*gondola.<sup>(2)</sup>—Why, how now, Orlando ! where have you been all this while ? You a lover ?—An you serve me such another trick, never come in my sight more.

\* gondello,  
O. C.

*ORL.* My fair Rosalind, I come within an hour of my promise.

*ROS.* Break an hour's promise in love ? He that will divide a minute into a thousand parts, and

\* *disable all the benefits*] Detract from, undervalue. “ *Disabled my judgment.*” V. 4. Touchst.

<sup>b</sup> *making you that countenance you are*] That person you are ; or giving you that countenance you have.

break but a part of the thousandth part of a minute in the affairs of love, it may be said of him, that Cupid hath clap'd him o' the shoulder, but I warrant him heart-whole.

*ORL.* Pardon me, dear Rosalind.

*ROS.* Nay, an you be so tardy, come no more in my sight; I had as lief be woo'd of a snail.

*ORL.* Of a snail?

*ROS.* Ay, of a snail; for though he comes slowly, he carries his house on his head; a better jointure, I think, than you make a woman: Besides, he brings his destiny with him.

*ORL.* What's that?

*ROS.* Why, horns; which such as you are fain to be beholden to your wives for: but he comes armed in his fortune, and prevents the slander of his wife.

*ORL.* Virtue is no horn-maker; and my Rosalind is virtuous.

*ROS.* And I am your Rosalind.

*CÆL.* It pleases him to call you so; but he hath a Rosalind of a better leer than you.<sup>(3)</sup>

*ROS.* Come, woo me, woo me; for now I am in a holiday humour, and like enough to consent:—What would you say to me now, an I were your very very Rosalind?

*ORL.* I would kiss before I spoke.

*ROS.* Nay, you were better speak first; and when you were gravelled for lack of matter, you might take occasion to kiss.<sup>(4)</sup> Very good orators, when they are out, they will spit; and for lovers, lacking (God warn us!) matter, the cleanliest shift is to kiss.

*ORL.* How if the kiss be denied?

**ROS.** Then she puts you to entreaty, and there begins new matter.

**ORL.** Who could be out, being before his beloved mistress?

**ROS.** Marry, that should you, if I were your mistress; or I should think my honesty ranker<sup>a</sup> than my wit.

**ORL.** What, of my suit?

**ROS.** Not out of your apparel, and yet out of your suit. Am not I your Rosalind?

**ORL.** I take some joy to say you are, because I would be talking of her.

**ROS.** Well, in her person, I say—I will not have you.

**ORL.** Then, in mine own person, I die.

**ROS.** No, faith, die by attorney. The poor world is almost six thousand years old, and in all this time there was not any man died in his own person, *videlicet*, in a love-cause. Troilus had his brains dashed out with a Grecian club; yet he did what he could to die before; and he is one of the patterns of love. Leander, he would have lived many a fair year, though Hero had turned nun, if it had not been for a hot midsummer night: for, good youth, he went but forth to wash him in the Hellespont, and, being taken with the cramp, was drowned; and the foolish chroniclers of that age<sup>b</sup> found it was—Hero of Sestos. But these are all lies; men have died from time to time, and worms have eaten them, but not for love.

**ORL.** I would not have my right Rosalind of this mind; for, I protest, her frown might kill me.

<sup>a</sup> *ranker*] Less clean and pure.

<sup>b</sup> *the chroniclers of that age found it, &c.*] In the language of a coroner's jury, the chroniclers of that age, who record and transmit facts to posterity, *found* (i. e. stated) it to be—Hero.

*ROS.* By this hand, it will not kill a fly: But come, now I will be your Rosalind in a more coming-on disposition; and ask me what you will, I will grant it.

*ORL.* Then love me, Rosalind.

*ROS.* Yes, faith will I, Fridays, and Saturdays, and all.

*ORL.* And wilt thou have me?

*ROS.* Ay, and twenty such.

*ORL.* What say'st thou?

*ROS.* Are you not good?

*ORL.* I hope so.

*ROS.* Why then, can one desire too much of a good thing?—Come, sister, you shall be the priest, and marry us.—Give me your hand, Orlando:—What do you say, sister?

*ORL.* Pray thee, marry us.

*CEL.* I cannot say the words.

*ROS.* You must begin,——*Will you, Orlando,*—

*CEL.* Go to:——*Will you, Orlando, have to wife this Rosalind?*

*ORL.* I will.

*ROS.* Ay, but when?

*ORL.* Why now; as fast as she can marry us.

*ROS.* Then you must say,——*I take thee, Rosalind, for wife.*

*ORL.* I take thee, Rosalind, for wife.

*ROS.* I might ask you for your commission;\* but, —I do take thee, Orlando, for my husband: There's a girl goes before the priest; and, certainly, a woman's thought runs before her actions.

\**commission*] Authority.

ORL. So do all thoughts ; they are winged.

ROS. Now tell me, how long you would have her, after you have possessed her.

ORL. For ever, and a day.

ROS. Say a day, without the ever : No, no, Orlando ; men are April when they woo, December when they wed : maids are May when they are maids, but the sky changes when they are wives. I will be more jealous of thee than a Barbary cock-pigeon over his hen ; more clamorous than a parrot against rain ; more new-fangled than an ape ;<sup>(5)</sup> more giddy in my desires than a monkey : I will weep for nothing, like Diana in the fountain,<sup>(6)</sup> and I will do that when you are disposed to be merry ; I will laugh like a hyen,<sup>(7)</sup> and that when thou art inclined to sleep.

ORL. But will my Rosalind do so ?

ROS. By my life, she will do as I do.

ORL. O, but she is wise.

ROS. Or else she could not have the wit to do this : the wiser, the waywarder : Make the doors\* upon a woman's wit, and it will out at the casement ; shut that, and 'twill out at the key-hole ; stop that, 'twill fly with the smoke out at the chimney.

ORL. A man that had a wife with such a wit, he might say,—*Wit whither wilt?*<sup>(8)</sup>

ROS. Nay, you might keep that check for it, till you met your wife's wit going to your neighbour's bed.

ORL. And what wit could wit have to excuse that ?

ROS. Marry, to say—she came to seek you there.

\* *Make the doors*] In low and middle life, this is the language of all the midland counties for securing, or *making fast*, the doors.

You shall never take her without her answer,<sup>(9)</sup> unless you take her without her tongue. O, that woman that cannot make her fault her husband's occasion,<sup>a</sup> let her never nurse her child herself, for she will breed it like a fool.

ORL. For these two hours, Rosalind, I will leave thee.

ROS. Alas, dear love, I cannot lack thee two hours.

ORL. I must attend the duke at dinner; by two o'clock I will be with thee again.

ROS. Ay, go your ways, go your ways;—I knew what you would prove; my friends told me as much, and I thought no less:—that flattering tongue of yours won me:—'tis but one cast away, and so,—come, death.—Two o'clock is your hour?

ORL. Ay, sweet Rosalind.

ROS. By my troth, and in good earnest, and so God mend me, and by all pretty oaths that are not dangerous, if you break one jot of your promise, or come one minute behind your hour, I will think you the most pathetical<sup>b</sup> break-promise, and the most hollow lover, and the most unworthy of her you call Rosalind, that may be chosen out of the gross band of the unfaithful: therefore beware my censure, and keep your promise.

ORL. With no less religion, than if thou wert indeed my Rosalind: So, adieu.

ROS. Well, time is the old justice that examines all such offenders,<sup>(10)</sup> and let time try: Adieu!

[Exit ORLANDO.]

CEL. You have simply misus'd our sex in your love-prate: we must have your doublet and hose

<sup>a</sup> *that woman that cannot make her fault her husband's occasion*] An act done upon his occasions, in prosecution of his concerns; or, as Dr. Johnson says, "occasioned by her husband."

<sup>b</sup> *pathetical break-promise*] Piteously moaning.

plucked over your head, and show the world what the bird hath done to her own nest.<sup>(11)</sup>

*ROS.* O coz, coz, coz, my pretty little coz, that thou didst know how many fathom deep I am in love! But it cannot be sounded; my affection hath an unknown bottom, like the bay of Portugal.

*CEL.* Or rather, bottomless; that as fast as you pour affection in, it runs out.

*ROS.* No, that same wicked bastard of Venus, that was begot of thought,\* conceived of spleen, and born of madness; that blind rascally boy, that abuses every one's eyes, because his own are out, let him be judge, how deep I am in love:—I'll tell thee, Aliena, I cannot be out of the sight of Orlando: I'll go find a shadow, and sigh till he come.<sup>(12)</sup>

*CEL.* And I'll sleep.

[*Exeunt.*]

## SCENE II.

*Another Part of the Forest.*

*Enter JAQUES and Lords, in the habit of Foresters.*

*JAQ.* Which is he that killed the deer?

*1 LORD.* Sir, it was I.

*JAQ.* Let's present him to the duke, like a Roman conqueror; and it would do well to set the deer's horns upon his head, for a branch of victory:—Have you no song, forester, for this purpose?

\* *begot of thought*] Melancholy. "*Thought and affliction*," *Haml.* IV. 5. *Laert.* See *Tw. N.* II. 4. *Viola.*

2 LORD. Yes, sir.

JAC. Sing it; 'tis no matter how it be in tune,  
so it make noise enough.

### SONG.

1. *What shall he have that kill'd the deer?*

2. *His leather skin, and horns to wear.*<sup>(13)</sup>

1. *Then sing him home;*

*Take thou no scorn, to wear the horn;*<sup>(14)</sup> } The rest  
*It was a crest ere thou wast born.* } shall bear  
this burden.

1. *Thy father's father wore it;*

2. *And thy father bore it:*

All. *The horn, the horn, the lusty horn,  
Is not a thing to laugh to scorn.* [Exeunt.

### SCENE III.

#### *The Forest.*

*Enter ROSALIND and CELIA.*

ROS. How say you now? Is it not past two  
o'clock? and here much Orlando!<sup>a</sup>

CEL. I warrant you, with pure love, and troubled  
brain, he hath ta'en his bow and arrows, and is  
gone forth—to sleep: Look, who comes here.

<sup>a</sup> *past two o'clock? and here much Orlando]* Much, or much  
of him, ironically spoken, is “no appearance, not a shadow of  
him; no Orlando:” as the vulgar say, I shall get much by that,  
meaning, they shall get nothing.



*Enter SILVIUS.*

*SIL.* My errand is to you, fair youth ;—  
My gentle Phebe did bid me give you this :  
[*Giving a letter.*  
I know not the contents ; but, as I guess,  
By the stern brow, and waspish action  
Which she did use as she was writing of it,  
It bears an angry tenour : pardon me,  
I am but as a guiltless messenger.

*Ros.* Patience herself would startle at this  
letter,  
And play the swaggerer ;<sup>(15)</sup> bear this, bear all :  
She says, I am not fair ; that I lack manners ;  
She calls me proud ; and, that she could not love  
me

Were man as rare as phoenix ; Od's my will !  
Her love is not the hare that I do hunt,  
Why writes she so to me ?—Well, shepherd, well,  
This is a letter of your own device.

*SIL.* No, I protest, I know not the contents ;  
Phebe did write it.

*Ros.* Come, come, you are a fool,  
And turn'd into the extremity of love.  
I saw her hand : she has a leathern hand,  
A freestone-colour'd hand ; I verily did think  
That her old gloves were on ; but 'twas her hands ;  
She has a huswife's hand : but that's no matter :  
I say, she never did invent this letter ;  
This is a man's invention, and his hand.

*SIL.* Sure, it is hers.

*Ros.* Why, 'tis a boisterous and cruel style,  
A style for challengers ; why, she defies me,  
Like Turk to Christian : woman's gentle brain  
Could not drop forth such giant-rude invention,

Such Ethiop words, blacker in their effect  
Than in their countenance :—Will you hear the  
letter ?

SIL. So please you, for I never heard it yet ;  
Yet heard too much of Phebe's cruelty.

Ros. She Phebes me :<sup>a</sup> Mark how the tyrant  
writes.

*Art thou god to shepherd turn'd, [Reads.  
That a maiden's heart hath burn'd ?—*

Can a woman rail thus ?

SIL. Call you this railing ?

Ros. *Why, thy godhead laid apart,  
Warr'st thou with a woman's heart ?*

Did you ever hear such railing ?—

*Whiles the eye of man did woo me,  
That could do no vengeance<sup>b</sup> to me.—*

Meaning me a beast.—

*If the scorn of your bright eyne  
Have power to raise such love in mine,  
Alack, in me what strange effect  
Would they work in mild aspect ?  
Whiles you chid me, I did love ;  
How then might your prayers move ?  
He, that brings this love to thee,  
Little knows this love in me :  
And by him seal up thy mind ;  
Whether that thy youth and kind<sup>c</sup>*

<sup>a</sup> *She Phebes me*] Deals with me after that very fashion, and in that character.

<sup>b</sup> *vengeance*] Mischief.

<sup>c</sup> *thy youth and kind*] Natural and kindly affections.

*Will the faithful offer take  
Of me, and all that I can make;<sup>a</sup>  
Or else by him my love deny,  
And then I'll study how to die.*

**SIL.** Call you this chiding?

**CEL.** Alas, poor shepherd!

**ROS.** Do you pity him? no, he deserves no pity.  
—Wilt you love such a woman?—What, to make thee an instrument, and play false strains upon thee! not to be endured!—Well, go your way to her, (for I see, love hath made thee a tame snake,<sup>(16)</sup>) and say this to her;—That if she love me, I charge her to love thee: if she will not, I will never have her, unless thou entreat for her.—If you be a true lover, hence, and not a word; for here comes more company. [Exit SILVIUS.]

*Enter OLIVER.*

**OLI.** Good-morrow, fair ones: Pray you, if you know  
Where, in the purlieus of this forest,<sup>(17)</sup> stands  
A sheep-cote, fenc'd about with olive-trees?

**CEL.** West of this place, down in the neighbour  
bottom,  
The rank of oziars,<sup>(18)</sup> by the murmuring stream,  
Left on your right hand,<sup>b</sup> brings you to the place:  
But at this hour the house doth keep itself,  
There's none within.

**OLI.** If that an eye may profit by a tongue,  
Then I should know you by description;

<sup>a</sup> *me, and all that I can make*] Make up, all that shall be my utmost amount. Johnson instances M. for M. "He's in for a commodity of brown paper; of which he *made* five marks ready money." Dict.

<sup>b</sup> *Left on your right hand*] Being, as you pass, left.

Such garments, and such years: *The boy is fair,  
Of female favour, and bestows himself  
Like a ripe sister: but the woman low,*<sup>(19)</sup>  
*And browner than her brother.* Are not you  
The owner of the house I did inquire for?

CEL. It is no boast, being ask'd, to say, we are.

OLI. Orlando doth commend him to you both;  
And to that youth, he calls his Rosalind,  
He sends this bloody napkin;<sup>(20)</sup> Are you he?

ROS. I am: What must we understand by this?

OLI. Some of my shame; if you will know of  
me

What man I am, and how, and why, and where  
This handkerchief was stain'd.

CEL. I pray you, tell it.

OLI. When last the young Orlando parted from  
you,

He left a promise to return again  
Within an hour; and, pacing through the forest,  
Chewing the food of sweet and bitter fancy,  
Lo, what befel! he threw his eye aside,  
And, mark, what object did present itself!  
Under an old oak,<sup>(21)</sup> whose boughs were moss'd  
with age,

And high top bald with dry antiquity,  
A wretched ragged man, o'ergrown with hair,  
Lay sleeping on his back: about his neck  
A green and gilded snake had wreath'd itself,  
Who with her head, nimble in threats, approach'd  
The opening of his mouth; but suddenly  
Seeing Orlando, it unlink'd itself,  
And with indented glides did slip away  
Into a bush: under which bush's shade  
A lioness, with udders all drawn dry,  
Lay couching, head on ground, with catlike  
watch,

When that the sleeping man should stir; for 'tis  
The royal disposition of that beast,

To prey on nothing that doth seem as dead ;<sup>(22)</sup>  
 This seen, Orlando did approach the man,  
 And found it was his brother, his elder brother.

CEL. O, I have heard him speak of that same  
 brother ;  
 And he did render him the most unnatural<sup>a</sup>  
 That liv'd 'mongst men.

OLI. And well he might so do,  
 For well I know he was unnatural.

Ros. But, to Orlando ;—Did he leave him there,  
 Food to the suck'd and hungry lioness?

OLI. Twice did he turn his back, and purpos'd  
 so :  
 But kindness, nobler ever than revenge,  
 And nature, stronger than his just occasion,<sup>b</sup>  
 Made him give battle to the lioness,  
 Who quickly fell before him ; in which hurtling<sup>c</sup>  
 From miserable slumber I awak'd.

CEL. Are you his brother?

Ros. Was it you he rescu'd?

CEL. Was't you that did so oft contrive to kill  
 him?

OLI. 'Twas I ; but 'tis not I : I do not shame  
 To tell you what I was, since my conversion  
 So sweetly tastes, being the thing I am.

Ros. But, for the bloody napkin?—

OLI. By, and by.  
 When from the first to last, betwixt us two,

<sup>a</sup> *And he did render him—*] Represent, account.

<sup>b</sup> *“ May drive us to a render where we have liv'd.”*

Cymb. STEEVENS.

<sup>c</sup> *stronger than his just occasion*] Such reasonable ground, as  
 might have amply justified, or given just occasion for abandon-  
 ing him. See Rosal. IV. 1.

<sup>c</sup> *hurtling*] Clashing, conflict. See

*“ The noise of battle hurtled in the air.”*

Jul. C. II. 2. Calph.

Tears our recountments had most kindly bath'd,<sup>a</sup>  
 As, how I came into that desert place;——  
 In brief, he led me to the gentle duke,  
 Who gave me fresh array, and entertainment,  
 Committing me unto my brother's love;  
 Who led me instantly unto his cave,  
 There stripp'd himself, and here upon his arm  
 The lioness had torn some flesh away,  
 Which all this while had bled; and now he fainted,  
 And cry'd in fainting, upon Rosalind.  
 Brief, I recover'd him; bound up his wound;  
 And, after some small space, being strong at heart,  
 He sent me hither, stranger as I am,  
 To tell this story, that you might excuse  
 His broken promise, and to give this napkin  
 Dy'd in this blood; unto the shepherd youth  
 That he in sport doth call his Rosalind.

CEL. Why, how now, Ganymede? sweet Gany-  
 mede? [ROSALIND faints.]

OLI. Many will swoon when they do look on  
 blood.

CEL. There is more in it:—Cousin—Gany-  
 mede!<sup>(23)</sup>

OLI. Look, he recovers.

Ros. I would, I were at home.

CEL. We'll lead you thither:—  
 I pray you, will you take him by the arm?

OLI. Be of good cheer, youth:—You a man?—  
 You lack a man's heart.

Ros. I do so, I confess it. Ah, sirra,<sup>b</sup> a body  
 would think this was well counterfeited: I pray

<sup>a</sup> *Tears our recountments had most kindly bath'd,*  
*As, how—]* i. e. with a train of circumstances, "As how."

<sup>b</sup> *Ah, sirra, a body would think this was well counterfeited]* Yet,  
 scarce more than half in possession of herself, in her flutter and  
 tremulous articulation, she adds to one word the first letter, or  
 article, of the succeeding one. For this, the reading of the  
 folios, the modern editors give *sir*.

you, tell your brother how well I counterfeited.—  
Heigh ho!

*OLI.* This was not counterfeit: there is too great testimony in your complexion, that it was a passion of earnest.

*ROS.* Counterfeit, I assure you.

*OLI.* Well then, take a good heart, and counterfeit to be a man.

*ROS.* So I do: but, i'faith I should have been a woman by right.

*CEL.* Come, you look paler and paler; pray you, draw homewards:—Good sir, go with us.

*OLI.* That will I, for I must bear answer back  
How you excuse my brother, Rosalind.

*ROS.* I shall devise something: But, I pray you,  
commend my counterfeiting to him:—Will you  
go? [*Exeunt.*

## ACT V. SCENE I.

*The same.*

*Enter TOUCHSTONE and AUDREY.*

**TOUCH.** We shall find a time, Audrey ; patience, gentle Audrey.

**AUD.** 'Faith, the priest was good enough, for all the old gentleman's saying.

**TOUCH.** A most wicked sir Oliver, Audrey, a most vile Mar-text. But, Audrey, there is a youth here in the forest lays claim to you.

**AUD.** Ay, I know who 'tis ; he hath no interest in me in the world : here comes the man you mean.

*Enter WILLIAM.*

**TOUCH.** It is meat and drink to me to see a clown : By my troth, we that have good wits, have much to answer for ; we shall be flouting ; we cannot hold.

**WILL.** Good even, Audrey.

**AUD.** God ye good even, William.

**WILL.** And good even to you, sir.

**TOUCH.** Good even, gentle friend : Cover thy head, cover thy head ; nay, pr'ythee, be covered. How old are you, friend ?

**WILL.** Five and twenty, sir.

**TOUCH.** A ripe age : Is thy name, William ?

H



*WILL.* William, sir.

*TOUCH.* A fair name: Wast born i'the forest here?

*WILL.* Ay, sir, I thank God.

*TOUCH.* *Thank God*;—a good answer: Art rich?

*WILL.* 'Faith, sir, so, so.

*TOUCH.* So, so, is good, very good, very excellent good: and yet it is not; it is but so so. Art thou wise?

*WILL.* Ay, sir, I have a pretty wit.

*TOUCH.* Why, thou say'st well. I do now remember a saying; *The fool doth think he is wise, but the wise man knows himself to be a fool.* The heathen philosopher, when he had a desire to eat a grape, would open his lips when he put it into his mouth; meaning thereby, that grapes were made to eat, and lips to open.<sup>(1)</sup> You do love this maid?

*WILL.* I do, sir.

*TOUCH.* Give me your hand: Art thou learned?

*WILL.* No, sir.

*TOUCH.* Then learn this of me; To have, is to have: For it is a figure in rhetorick, that drink, being poured out of a cup into a glass, by filling the one doth empty the other: For all your writers do consent,\* that *ipse* is he; now you are not *ipse*, for I am he.

*WILL.* Which he, sir?

*TOUCH.* He, sir, that must marry this woman: Therefore, you clown, abandon, which is in the vulgar, leave, the society, which in the boorish is, company, of this female, which in the common is, woman, which together is, abandon the society of this female; or, clown thou perishest;

\* *all writers consent*] Concur. See Oliver's next speech.

or, to thy better understanding, diest ; or to wit, I kill thee, make thee away, translate thy life into death, thy liberty into bondage : I will deal in poison with thee, or in bastinado, or in steel ; I will bandy with thee in faction ; I will o'er-run thee with policy ; I will kill thee a hundred and fifty ways ; therefore tremble, and depart.

*AUD.* Do, good William.

*WILL.* God rest you merry, sir. [*Exit.*

*Enter CORIN.*

*COR.* Our master and mistress seek you ; come, away, away.

*TOUCH.* Trip, Audrey, trip, Audrey ;—I attend, I attend. [*Exeunt.*

## SCENE II.

*The same.*

*Enter ORLANDO and OLIVER.*

*ORL.* Is't possible, that on so little acquaintance you should like her ? that, but seeing, you should love her ? and, loving, woo ? and, wooing, she should grant ? and will you perséver to enjoy her ?

*OLI.* Neither call the giddiness of it in question, the poverty of her, the small acquaintance, my sudden wooing, nor her sudden consenting ; but say with me, I love Aliena ; say with her, that she loves me ; consent with both, that we may enjoy each other : it shall be to your good ; for my fa-

ther's house, and all the revenue that was old sir Rowland's, will I estate<sup>a</sup> upon you, and here live and die a shepherd.

*Enter ROSALIND.*

*ORL.* You have my consent. Let your wedding be to-morrow: thither will I invite the duke, and all his contented followers: Go you, and prepare Aliena; for, look you, here comes my Rosalind.

*Ros.* God save you, brother.

*OLI.* And you, fair sister.<sup>b</sup>

*Ros.* O, my dear Orlando, how it grieves me to see thee wear thy heart in a scarf.

*ORL.* It is my arm.

*Ros.* I thought, thy heart had been wounded with the claws of a lion.

*ORL.* Wounded it is, but with the eyes of a lady.

*Ros.* Did your brother tell you how I counterfeited to swoon, when he showed me your handkerchief?

*ORL.* Ay, and greater wonders than that.

*Ros.* O, I know where you are:—Nay, 'tis true: there was never any thing so sudden, but the fight of two rams, and Cæsar's thrasonical brag of—I *came, saw, and overcame*: For your brother and my sister no sooner met, but they looked; no sooner looked, but they loved; no sooner loved, but they sighed; no sooner sighed, but they asked one another the reason; no sooner knew the reason, but they sought the remedy: and in these degrees have they made a pair of stairs to marriage, which they

<sup>a</sup> *estate*] Settle.

<sup>b</sup> At this time it seems proper, that Oliver should be leaving the stage.

will climb incontinent,\* or else be incontinent before marriage: they are in the very wrath of love, and they will together; clubs cannot part them.<sup>(2)</sup>

**ORL.** They shall be married to-morrow; and I will bid the duke to the nuptial. But, O, how bitter a thing it is to look into happiness through another man's eyes! By so much the more shall I to-morrow be at the height of heart-heaviness, by how much I shall think my brother happy, in having what he wishes for.

**Ros.** Why then, to-morrow I cannot serve your turn for Rosalind?

**ORL.** I can live no longer by thinking.

**Ros.** I will weary you no longer then with idle talking. Know of me then, (for now I speak to some purpose,) that I know you are a gentleman of good conceit:<sup>b</sup> I speak not this that you should bear a good opinion of my knowledge, insomuch, I say, I know you are; neither do I labour for a greater esteem than may in some little measure draw a belief from you, to do yourself good, and not to grace me. Believe then, if you please, that I can do strange things: I have, since I was three years old, conversed with a magician, most profound in this art, and yet not damnable. If you do love Rosalind so near the heart as your gesture cries it out, when your brother marries Aliena,

\* *incontinent*] Without restraint or delay, immediately.

<sup>b</sup> *Know of me then, (for now I speak to some purpose,) that I know you are a gentleman of good conceit: I speak not this, that you should bear a good opinion of my knowledge, insomuch, I say, I know you are.*] The quaintness of the language as well as the sentiment, if we have interpreted it rightly, is much the same as that of Hamlet, V. 2.

"**Osr.** Sir, you are not ignorant of what excellence Laertes is at his weapon?"

"**Ham.** I dare not confess that, lest I should compare with him in excellence: but to know a man well, were to know himself."

"*Good conceit,*" is quick and sound conception.

shall you marry her: I know into what straits of fortune she is driven; and it is not impossible to me, if it appear not inconvenient to you, to set her before your eyes to-morrow, human as she is,<sup>a</sup> and without any danger.

*ORL.* Speakest thou in sober meanings?

*ROS.* By my life I do; which I tender dearly, though I say I am a magician:<sup>(b)</sup> Therefore, put you in your best array, bid your friends; for if you will be married to-morrow, you shall; and to Rosalind, if you will.

*Enter SILVIUS and PHEBE.*

Look, here comes a lover of mine, and a lover of hers.

*PHE.* Youth, you have done me much ungentleness,  
To show the letter that I writ to you.

*ROS.* I care not, if I have: it is my study,  
To seem despiteful and ungentle to you:  
You are there follow'd by a faithful shepherd;  
Look upon him, love him; he worships you.

*PHE.* Good shepherd, tell this youth what 'tis to love.

*SIL.* It is to be all made of sighs and tears;—  
And so am I for Phebe.

*PHE.* And I for Ganymede.

*ORL.* And I for Rosalind.

*ROS.* And I for no woman.

<sup>a</sup> — human as she is] That is, not a phantom, but the real Rosalind; without any of the danger generally conceived to attend the rites of incantation. JOHNSON.

<sup>b</sup> It is to be all made of sighs and tears] See *Silvius to Corin*, II. 4.

**SIL.** It is to be all made of faith and service;—  
And so am I for Phebe.

**PHE.** And I for Ganymede.

**ORL.** And I for Rosalind.

**ROS.** And I for no woman.

**SIL.** It is to be all made of fantasy,  
All made of passion, and all made of wishes;  
All adoration, duty and observance,  
All humbleness, all patience, and impatience,  
All purity, all trial, all observance;<sup>a</sup>  
And so am I for Phebe.

**PHE.** And so am I for Ganymede.

**ORL.** And so am I for Rosalind.

**ROS.** And so am I for no woman.

**PHE.** If this be so, why blame you me to love  
you? [To ROSALIND.

**SIL.** If this be so, why blame you me to love  
you? [To PHEBE.

**ORL.** If this be so, why blame you me to love  
you?

**ROS.** Why do you speak too, *why blame you me  
to love you?*

**ORL.** To her, that is not here, nor doth not  
hear.

**ROS.** Pray you, no more of this; 'tis like the  
howling of Irish wolves against the moon.<sup>(4)</sup>—I  
will help you, [To SILVIUS] if I can:—I would  
love you, [To PHEBE] if I could.—To-morrow  
meet me all together.—I will marry you, [To  
PHEBE] if ever I marry woman, and I'll be mar-  
ried to-morrow:—I will satisfy you, [To ORLANDO]  
if ever I satisfied man, and you shall be married  
to-morrow:—I will content you, [To SILVIUS] if

<sup>a</sup> *all observance*] Attention and deference. As this word oc-  
curs twice in two lines, continuing the same subject, Messrs.  
Malone and Ritson propose to substitute *obedience*, or *obeisance*.

what pleases you contents you, and you shall be married to morrow.—As you [*To ORLANDO*] love Rosalind, meet;—as you, [*To SILVIUS*] love Phebe, meet; And as I love no woman, I'll meet.—So, fare you well; I have left you commands.

*SIL.* I'll not fail, if I live.

*PHE.*

Nor I.

*ORL.*

Nor I.

[*Exeunt.*]

### SCENE III.

*The same.*

*Enter TOUCHSTONE and AUDREY.*

*TOUCH.* To-morrow is the joyful day, Audrey; to-morrow will we be married.

*AUD.* I do desire it with all my heart: and I hope it is no dishonest desire, to desire to be a woman of the world.<sup>(5)</sup> Here comes two of the banished duke's pages.

*Enter two Pages.*

*1 PAGE.* Well met, honest gentleman.

*TOUCH.* By my troth, well met: Come, sit, sit, and a song.

*2 PAGE.* We are for you: sit i'the middle.

*1 PAGE.* Shall we clap into't roundly,\* without

\* *Shall we clap into't roundly*] Strike in boldly at once. See "clap into your prayers," *M.* for *M.* IV. 3. Abhors.

hawking, or spitting, or saying we are hoarse;  
which are the only prologues to a bad voice?

2 PAGE. I'faith, i'faith; and both in a tune,  
like two gypsies on a horse.

## SONG.

## I.

*It was a lover, and his lass,  
With a hey, and a ho, and a hey nonino,<sup>(6)</sup>  
That o'er the green corn-field did pass,  
In the spring time, the only pretty rank\* time, <sup>• rang,</sup> O. C.  
When birds do sing, hey ding a ding, ding;  
Sweet lovers love the spring.*

## II.

*And therefore take the present time,  
With a hey, and a ho, and a hey nonino;  
For love is crowned with the prime  
In spring time, &c.*

## III.

*Between the acres of the rye,  
With a hey, and a ho, and a hey nonino,  
These pretty country folks would lie,  
In spring time, &c.*

## IV.

*This carol they began that hour,  
With a hey, and a ho, and a hey nonino,  
How that a life was but a flower  
In spring time, &c.*



**TOUCH.** Truly, young gentlemen, though there was no great matter in the ditty, yet the note was very untuneable.\*

**1 PAGE.** You are deceived, sir; we kept time, we lost not our time.

**TOUCH.** By my troth, yes; I count it but time lost to hear such a foolish song. God be with you; and God mend your voices! Come, Audrey.  
[*Exeunt.*]

#### SCENE IV.

##### *Another Part of the Forest.*

*Enter Duke senior, AMIENS, JAQUES, ORLANDO, OLIVER, and CELIA.*

**DUKE S.** Dost thou believe, Orlando, that the boy  
Can do all this that he hath promised?

**ORL.** I sometimes do believe, and sometimes do not;  
As those that fear they hope, and know they fear.<sup>b</sup>

\* *no great matter in the ditty, yet, &c.]* Though there was so little meaning in the words, yet the music fully matched it, the note was as little tuneable.

<sup>b</sup> *As those that fear they hope, and know they fear]* Our author seems here to have more than ordinarily entangled himself by his favourite antithetical licence with both ideas and words. We may interpret it,—“As those, that under a sad misgiving entertain a trembling hope, at the same time that they feel real apprehension and fears.”

A man might, with propriety, say, I fear I entertain so much hope, as teaches me I cannot be without fear of disappointment. Orlando says, he is like that man.

, and PHEBE.

whiles our compact

Rosalind,

[To the Duke.

Orlando here?

had I kingdoms to give

you will have her, when I

[To ORLANDO.

Orlando, were I of all kingdoms

will marry me, if I be willing?

[To PHEBE.

Orlando, should I die the hour after.

Orlando do refuse to marry me,

Orlando self to this most faithful shepherd.

Orlando the bargain.

Orlando, that you'll have Phebe, if she will?

[To SILVIUS.

Orlando, though to have her and death were both  
one thing.

Orlando, have promis'd to make all this matter  
even.

Orlando, your word, O duke, to give your  
daughter;—

Orlando, to receive his daughter:—

Orlando, your word, Phebe, that you'll marry me;

Orlando, refusing me, to wed this shepherd:—

Orlando, your word, Silvius, that you'll marry her,

Orlando, refuse me:—and from hence I go,

Orlando, make these doubts all even.<sup>(7)</sup>

[*Exeunt ROSALIND and CELIA.*

**DUKE S.** I do remember in this shepherd-boy  
Some lively touches<sup>a</sup> of my daughter's favour.

**ORL.** My lord, the first time that I ever saw him,  
Methought he was a brother to your daughter :  
But, my good lord, this boy is forest-born ;  
And hath been tutor'd in the rudiments  
Of many desperate studies by his uncle,  
Whom he reports to be a great magician,  
Obscured in the circle of this forest.

*Enter TOUCHSTONE and AUDREY.*

**JAQ.** There is, sure, another flood toward, and  
these couples are coming to the ark ! Here comes  
a pair of very strange beasts, which in all tongues  
are called fools.

**TOUCH.** Salutation and greeting to you all !

**JAQ.** Good my lord, bid him welcome ; This is  
the motley-minded gentleman, that I have so often  
met in the forest : he hath been a courtier, he  
swears.

**TOUCH.** If any man doubt that, let him put me  
to my purgation. I have trod a measure ;<sup>b</sup> I have  
flattered a lady ; I have been politick with my  
friend, smooth with mine enemy ; I have undone  
three tailors ; I have had four quarrels, and like to  
have fought one.

**JAQ.** And how was that ta'en up ?<sup>c</sup>

<sup>a</sup> *touches*] Traits. See III. 2. Celia. “ *Touches* dearest  
priz'd.”

<sup>b</sup> *trod a measure*] He particularly fixes upon this as his mode  
of proof, Mr. Malone says, because a *measure* was a very stately  
solemn dance : “ — the wedding mannerly modest, as a *measure*  
full of state and ancientry.” M. ado, &c.

<sup>c</sup> *How was that ta'en up*] Composed, made up. Touchstone  
presently says, an *if* did it at once, “ when seven justices could  
not *take up* a quarrel.”

**TOUCH.** 'Faith, we met, and found the quarrel was upon the seventh cause.

**JAQ.** How seventh cause?—Good my lord, like this fellow.

**DUKE S.** I like him very well.

**TOUCH.** God'ild you, sir; I desire you of the like.<sup>(8)</sup> I press in here, sir, amongst the rest of the country copulatives, to swear, and to forswear; according as marriage binds, and blood breaks:<sup>(9)</sup> A poor virgin, sir, an ill-favoured thing, sir, but mine own; a poor humour of mine, sir, to take that that no man else will: Rich honesty dwells like a miser, sir, in a poor-house; as your pearl, in your foul oyster.

**DUKE S.** By my faith, he is very swift and sententious.<sup>a</sup>

**TOUCH.** According to the fool's bolt, sir, and such dulcet diseases.<sup>(10)</sup>

**JAQ.** But, for the seventh cause; how did you find the quarrel on the seventh cause?

**TOUCH.** Upon a lie seven times removed;—Bear your body more seeming,<sup>b</sup> Audrey:—as thus, sir. I did dislike the cut of a certain courtier's beard;<sup>(11)</sup> he sent me word, if I said his beard was not cut well, he was in the mind it was: This is called the *Retort courteous*. If I sent him word again, it was not well cut, he would send me word, he cut it to please himself: This is called the *Quip modest*. If again, it was not well cut, he disabled

<sup>a</sup> *swift and sententious*] Prompt and pithy.

“Having so *swift* and excellent a *wit*.”

M. ado ab. Noth. III. 1. Ursula.

<sup>b</sup> *seeming*] i. e. seemly. *Seeming* is used by Shakespeare for becoming, or fairness of appearance.

“——— these keep

“*Seeming* and savour all the winter long.”

Wint. T. STEEVENS.

my judgment :<sup>a</sup> This is called the *Reply churlish*. If again, it was not well cut, he would answer, I spake not true : This is called the *Reproof valiant*. If again, it was not well cut, he would say, I lie : This is called the *Countercheck quarrelsome* : and so to the *Lie circumstantial*, and the *Lie direct*.

**JAQ.** And how oft did you say, his beard was not well cut ?

**TOUCH.** I durst go no further than the *Lie circumstantial*,<sup>(12)</sup> nor he durst not give me the *Lie direct* ; and so we measured swords and parted.<sup>b</sup>

**JAQ.** Can you nominate in order now the degrees of the lie ?

**TOUCH.** O sir, we quarrel in print, by the book ;<sup>(13)</sup> as you have books for good manners. I will name you the degrees. The first, the Retort courteous ; the second, the Quip modest ; the third, the Reply churlish ; the fourth, the Reproof valiant ; the fifth, the Countercheck quarrelsome ; the sixth, the Lie with circumstance ; the seventh, the Lie direct. All these you may avoid, but the lie direct ; and you may avoid that too, with an *If*. I knew when seven justices could not take up a quarrel ; but when the parties were met themselves, one of them thought but of an *If*, as, *If you said so, then I said so* ; and they shook hands, and swore brothers. Your *If* is the only peace-maker ; much virtue in *If*.

**JAQ.** Is not this a rare fellow, my lord ? he's as good at any thing, and yet a fool.

**DUKE S.** He uses his folly like a stalking-horse, and under the presentation of that, he shoots his wit.

<sup>a</sup> disabled *my judgment*] Impeached. See IV. 1. Rosal.

<sup>b</sup> *measured swords and parted*] Drew them, without making any pass.

*Enter HYMEN, leading ROSALIND<sup>(14)</sup> and CELIA.*

*Still Musick.*

**HYM.** *Then is there mirth in heaven,  
When earthly things made even  
Atone together.\*  
Good duke, receive thy daughter,  
Hymen from heaven brought her,  
Yea, brought her hither;  
That thou might'st join his hand with his,  
Whose heart within his bosom is.*

**ROS.** To you I give myself, for I am yours.

*[To Duke S.]*

To you I give myself, for I am yours.

*[To ORLANDO.]*

**DUKE S.** If there be truth in sight, you are my daughter.

**ORL.** If there be truth in sight, you are my Rosalind.

**PHE.** If sight and shape be true,  
Why then,—my love adieu!

**ROS.** I'll have no father, if you be not he:—

*[To Duke S.]*

I'll have no husband, if you be not he:—

*[To ORLANDO.]*

Nor ne'er wed woman, if you be not she.

*[To PHEBE.]*

**HYM.** Peace, ho! I bar confusion:  
'Tis I must make conclusion  
Of these most strange events:

*\* atone together] Unite.*

Here's eight that must take hands,  
 To join in Hymen's bands,  
 If truth holds true contents.<sup>a</sup>  
 You and you no cross shall part :  
                                   [*To ORLANDO and ROSALIND.*  
 You and you are heart in heart :  
                                   [*To OLIVER and CELIA.*  
 You [*To PHEBE*] to his love must accord,  
 Or have a woman to your lord :—  
 You and you are sure together,  
                                   [*To TOUCHSTONE and AUDREY.*  
 As the winter to foul weather.  
 Whiles a wedlock-hymn we sing,  
 Feed yourselves with questioning ;<sup>b</sup>  
 That reason wonder may diminish,  
 How thus we met, and these things finish.

## SONG.

*Wedding is great Juno's crown ;  
 O blessed bond of board and bed !  
 'Tis Hymen peoples every town ;  
 High wedlock then be honoured :  
 Honour, high honour and renown,  
 To Hymen, god of every town !*

**DUKE S.** O my dear niece, welcome thou art  
 to me ;  
 Even daughter, welcome in no less degree.

**PHE.** I will not eat my word, now thou art mine ;  
 Thy faith my fancy to thee doth combine.<sup>c</sup>  
   [*To SILVIUS.*

<sup>a</sup> *If truth holds true contents*] If truth contains truth : if the possession of truth be not imposture.

<sup>b</sup> *Feed yourselves with questioning*] Have your fill of chat or discoursing. See III. 4. Rosal.

<sup>c</sup> *Thy faith my fancy to thee doth combine*] i. e. unite, attach. In M. for M. the Duke calls Angelo the *combinat*e husband of Mariana, III. 2. ; and see IV. 3. Duke. " I am combined."

*Enter JAQUES DE BOIS.*

*JAQ. DE B.* Let me have audience for a word,  
or two;

I am the second son of old sir Rowland,  
That bring these tidings to this fair assembly:  
Duke Frederick,<sup>(15)</sup> hearing now that every day  
Men of great worth resorted to this forest,  
Address'd a mighty power;\* which were on foot,  
~~In his own conduct~~, purposely to take  
His brother here, and put him to the sword:  
And to the skirts of this wild wood he came;  
Where, meeting with an old religious man,  
After some question with him, was converted  
Both from his enterprize, and from the world:  
His crown bequeathing to his banish'd brother,  
And all their lands restor'd to them \* again  
That were with him exil'd: This to be true,  
I do engage my life.

\*him, O. C.

*DUKE S.* Welcome, young man;  
Thou offer'st fairly to thy brothers wedding:  
To one his lands with-held; and to the other,  
A land itself at large, a potent dukedom.  
First, in this forest, let us do those ends  
That here were well begun, and well begot:  
And after, every of this happy number,  
That have endur'd shrewd days and nights with us,  
Shall share the good of our returned fortune,  
According to the measure of their states.  
Meantime, forget this new-fall'n dignity,  
And fall into our rustick revelry:—  
Play, musick;—and you brides and bridegrooms  
all,

With measure heap'd in joy, to the measures fall.<sup>b</sup>

\* Address'd a mighty power] i. e. prepared. See M. N. Dr.  
V. 1. Philostr.

<sup>b</sup> With measure heap'd in joy, to the measures fall] With a full  
measure, overflowing with joy, lead up the dance. See M. ado,  
&c. II. 1. Beatr.





## EPILOGUE.

**Ros.** It is not the fashion to see the lady the epilogue: but it is no more unhandsome, than to see the lord the prologue. If it be true, that *good wine needs no bush*,<sup>(16)</sup> 'tis true, that a good play needs no epilogue: Yet to good wine they do use good bushes; and good plays prove the better by the help of good epilogues. What a case am I in then, that am neither a good epilogue, nor cannot insinuate<sup>(17)</sup> with you in the behalf of a good play? I am not furnished like a beggar,<sup>a</sup> therefore to beg will not become me: my way is, to conjure you; and I'll begin with the women. I charge you, O women, for the love you bear to men, to like as much of this play as please you:<sup>b</sup> and I charge you, O men, for the love you bear to women, (as I perceive by your simpering, none of you hates them,) that between you and the women, the play may please. If I were a woman, I would kiss as many of you as had beards that pleased me, com-

<sup>a</sup> ——— furnished *like a beggar*] That is, *dressed*: so before, he was *furnished* like a huntsman. JOHNSON.

<sup>b</sup> *I charge you, O women, for the love you bear to men, to like as much of this play as please you, &c.*] “As much of this play as is your will and pleasure; and I charge you, O men, for the love you bear to women (and the symptoms that appear of your not being averse to them, pretty plainly show your disposition), that by your united aid, the play may please.”

Of the use of *please*, for *does*, or *shall please*, Mr. Malone produces many instances:

“Where every horse bears his commanding rein,

“And may direct his course, as *please* himself.”

R. III.

“—— a pipe for fortune's finger,

“To sound what stop she *please*.” Haml.

“All men's honours

“Lie like one lump before him, to be fashion'd

“Into what pitch he *please*.” H. VIII.

plexions that liked me,\* and breaths that I defied not: and, I am sure, as many as have good beards, or good faces, or sweet breaths, will, for my kind offer, when I make curt'sy, bid me farewell.

[*Exeunt.*]

\* ——— *complexions that liked me*] i. e. I liked. "This *likes* me well." Haml. STEEVENS.

† Of this play the fable is wild and pleasing. I know not how the ladies will approve the facility with which both Rosalind and Celia give away their hearts. To Celia much may be forgiven for the heroism of her friendship. The character of Jaques is natural and well preserved. The comick dialogue is very sprightly, with less mixture of low buffoonery than in some other plays; and the graver part is elegant and harmonious. By hastening to the end of this work, Shakespeare suppressed the dialogue between the usurper and the hermit, and lost an opportunity of exhibiting a moral lesson in which he might have found matter worthy of his highest powers. JOHNSON.

**NOTES**  
**TO**  
**AS YOU LIKE IT.**

---

**ACT I.**

(1) *be better employed, and be naught awhile*] The course of the thought leads to a sense which the phrase is said to have in some provinces; and that in the North is, according to Warburton, a curse equivalent to "a mischief on you," or be hanged to you!

No distinct idea can be collected from its combinations in any of the instances of it that the commentators have produced: but a similar phraseology is to be found in our author, and in other places:

"Shew your sheep-biting face, and *be hanged an hour!*"  
M. for M. V. 1. Lucio.

And Mr. M. Mason instances:

"Leave the bottle behind you, and *be curst awhile.*"  
Ben Jonson's Barth. Fair.

And Dr. Farmer says,

"What, piper, ho! *be hanged awhile,*"  
is a line of an old madrigal.

Of the phrase "be naught" (and the addition to it cannot be considered as any thing more than expletive) B. Jonson affords instances:

"Peace, and *be naught!* I think the woman's frantic!"  
Tale of a Tub.

"Plain boy's play  
"More manly would become him.

*B*

*Lady.* "You would have him  
 "Do worse, then, would you, and *be naught, you varlet.*"  
 New Academy.

The whole phrase in the text appears in an equivocal sense, as instanced by Mr. Malone from Swetman, 1620, in an address from a Chambermaid to her Mistress and her Lover :

"Get you both in, and *be naught awhile* ;"  
 as part of it does in Greene's *Tu Quoque* ; "Nay, sister, if I stir a foot, hang me ; you shall come together of yourselves and *be naught.*"

Mr. Steevens instances the *Storie of Darius*, 1565.

"Come away and *be nought a whyle*,  
 "Or surely I will you both defyle."

(2) *Him I am before*] *Him* and *us*, for *he* and *we*, occur in all our early writers, and throughout Shakespeare. See *Macb.* V. 7. *Macb.* Ant. and Cl. III. 1. *Ventid.*, and I. H. VI. *Pucel.* IV. 7. In the next scene we have the reverse, *I* for *me*, *Le Beau*, and in *Haml.* I. 4. *Haml.* "makes *we* fools of nature," for *us*.

(3) *nearer to his reverence*] More closely and directly the representative of his honours ; the head of the family, and thence entitled to a larger proportion of derivative respect : so Prince Henry to his father.

"My due from thee is this imperial crown,  
 "Which, as *immediate* from thy place and blood,  
 "Derives itself to me." II H. IV. (IV. 4.)

"Yet *reverence*,  
 "(That angel of the world) doth make distinction  
 "Of place 'tween high and low." *Cymb.* IV. 2.

"Honor vel honos, est *reverentia* alicui exhibita. anglice worshyp." *Ortus Vocabulor.* 4to. 1514.

It may be here worth notice, that in the novel, *Saladine*, the Oliver of that piece, is mentioned in these terms : "In came Saladine with his men, and seeing his brother in a browne study, and to forget his wonted *reverence*, thought to *shake* him out of his dumps thus." Orlando had just before said, "Go apart, Adam ; and thou shalt hear, how he will *shake* me up."

(4) *I am no villain*] The word *villain* is used by the elder brother, in its present meaning, for a *worthless, wicked, or bloody man* ; by Orlando, in its original signification, for a *fellow of base extraction*. JOHNSON.

(5) *gives them good leave*] Ready assent.

"*Bast.* James Gurney, wilt thou give us leave awhile ?  
 "*Gur.* *Good leave, good Philip.*" *K. John.* STEEVENS.

(6) *in the forest of Arden*] *Ardenne* is a forest of considerable extent in French Flanders, lying near the Meuse, and between Charlemont and Rocroy. It is mentioned by Spenser, in his *Colin Clout's come home again*, 1595 :

“ Into a forest wide and waste he came,  
 “ Where store he heard to be of savage prey ;  
 “ So wide a forest, and so waste as this,  
 “ Not famous *Ardeyn*, nor foul *Arlo* is.”

But our author was furnished with the scene of his play by Lodge's Novel. MALONE.

(7) *fleet the time*] Make to pass, let flit or flow.

“ *Fleten* lycour. Spumo. expumo. despumo.”

“ Musicke sent forth a pleasing sound, such as useth to *flee*te from the loud trumpet.” Lord's Discoverie of the Banian Religion, 4to. 1630, p. 10. See “ *Mediterranean flote*.” Temp. I. 2. Ariel.

(8) *mock the good housewife, Fortune, from her wheel*] Two laughing girls, devising sports to divert melancholy thoughts, for her partiality and injurious fickleness, propose, by their railery, to drive Dame Fortune from her wheel. This seems to be a clear image, and such as in their change of fortunes naturally presented itself; and on the fall and death of Antony, our author makes another lady, Cleopatra, exclaim in nearly similar terms :

“ Let me rail so high  
 “ That the false *huswife*, *Fortune*, break her wheel.”

IV. 13.

(9) *swore by his honour—and yet was not forsworn*] R. III., swearing by his “ George, his garter, and his crown,” IV. 4., is answered much in the same way by Q. Eliz.

(10) Cel. *Pr'ythee, who is't that thou mean'st?*

Touch. *One that old Frederick, your father, loved.*

Ros. *My father's love is enough to honour him enough*]

The modern editors, following Theobald, transfer this speech to Celia, upon the ground that Frederick, the Duke spoken of, was the name of the usurping Duke, the father of Celia. But the Clown might turn towards Rosalind, though addressed by Celia; or might speak inaccurately: neither would it be out of character to make him do so. The answer of Rosalind, at the same time, seems to shew that it was her truly respectable father that was meant; and Mr. Malone has well observed, that there is too much of filial warmth in it for Celia:—besides, why should her father be called *old Frederick*? It appears from the last scene of this play that this was the name of the younger brother. But Shakespeare might have been negligent, and have forgotten himself in the last scene; and the reader must decide for himself.

(11) *With bills on their necks—know all men by these presents*] Lassels, in his *Voyage of Italy*, says of tutors, “Some persuade their pupils, that it is fine carrying a *gun upon their necks*.” But what is still more, the expression is taken immediately from Lodge, who furnished our author with his plot. “Ganimede on a day sitting with Aliena (the assumed names, as in the play,) cast up her eye, and saw where Rosader came pacing towards them with his *forest-bill on his necke*.”

FARMER.

From hence, as well as from the numerous instances supplied by Mr. Steevens, of the use of these implements in this way, it is highly probable that an allusion is here made to the undoubted usage of “bills, forest-bills, and bats,” being carried on the neck; although the leading idea holden out, is manifestly that of “scrolls, or labels,” with an inscription running in a legal form; and for the purpose of a conceit between *presence* and *presents*, to which the consonance or chiming of these the last words of the two speeches invited, this course was no doubt pursued.

“The watchman’s weapon,” says Mr. Douce, “was the bill; but Stowe’s *Annal*. p. 1040, edit. 1631, inform us, that when prentizes and journeymen attended upon their masters and mistresses in the night, they went before them carrying a lanthorne and candle in their hands, and a great long club *on their necks*.” *Illustrat.* II. 51.

(12) *have you challenged Charles the wrestler*] This wrestling match is minutely described in Lodge’s *Rosalynde*, 1592.

MALONE.

(13) *one out of suits with fortune*] *Out of suits with fortune*, I believe, means, turned out of her service, and stripped of her livery. STEEVENS.

So afterwards Celia says, “—but turning these *jests out of service*, let us talk in good earnest.” MALONE.

In its import it seems equivalent to “out of her books or graces.” Johnson says, “having no correspondence with,” and that it is a metaphor taken from cards.

(14) ——— *My better parts  
Are all thrown down; and that which here stands up  
Is but a quintain, a mere lifeless block*] “My intellectual powers are prostrate, and altogether fail me; and what here stands up is no better than a mere block, a passive machine, such as a quintain.”

Upon the subject of the *quintain*, Mr. Todd supplies the most satisfactory information. “It is an upright post, on the top of which is a cross post turned upon a pin; at one end of the cross post was a broad board, and at the other a heavy sand-bag. The

play was, to ride against the broad end with a lance, and pass by, before the sand-bag, coming round, should strike the tilter on the back." He cites Cambrian popular Antiquities, 1815, by the Rev. Peter Roberts; who states it to be one of the games at a Welsh wedding. "The *gwyntyn* (literally the vane), corrupted in English into *quintain*, is an upright post, on the top of which a spar turned freely. At one end of this spar hung a sand-bag, the other presented a flat side. The rider in passing struck the flat side; and, if not dextrous in passing, was overtaken, and, perhaps, dismounted by the sand-bag, and became a fair object of laughter. I rather think it was not in use amongst the Romans. The name is, I think, decisive of Welsh origin." He adds from Feltham's Sermon on Eccl. II. 2. "The highest contentments, that the world can yield, become to me like the country *quintanes*: while we run upon them with a hasty speed, if we post not faster off than we at first came on, the bag of sand strikes us in the neck, and leaves us nothing but the blueness of our wounds to boast on." Todd's Dict.

These blocks were in different forms, and the upper part very often in the shape of a man. Prints of such are given in Mr. Reed's edition, and to such Orlando must have here alluded.

(15) *And yet, indeed, the shorter is his daughter*] Although all the early editions concur in reading *taller*, there must have been an error in so giving it; for in the next scene Rosalind describes herself as "more than common tall," and thence assuming the dress of a man, which her friend did not: and in IV. 3. Oliver describes Celia as "low and browner than her brother," who was Rosalind.

(16) *swashing outside*] Rattling, blustering.

"To *swash*, or to make a noise with swords against tergats. Concrepare gladiis ad scuta. Liv." Baret's Alv. 1580. In H. V. the boy says, "as young as I am, I have observed these three *swashers*." III. 2.

"*Swashing* abbottes, which will be called and regarded as princes, and kepe a state, as if they were lordes." Antichrist. 12mo. 1550, p. 147. "What a quarrelling *swash*-buckler, Mars?" Melton's Figure Caster, 4to. 1620, p. 15.

(17) *outface*] Brave it.

"He fronted danger in the fearful'st storme,  
"And *outfac't* death in his most uglie forme."

Christ. Brooke's fun. Poem on Sir Arth. Chichester. Brit. Bibliogr. II. 239.

"Take state upon them and *outbrave* a man to his *face*."  
Sir Wm. Cornwallis's Prayse of the French Pockes, 4to. 1606.

"Taught me to *face* me *out* of his acquaintance."

Tw. N. V. 1. Ant.

See Haml. V. 1. Haml.



## ACT II.

(1) *Which, like the toad, ugly and venomous,*

*Wears yet a precious jewel in his head*] It was the current opinion in Shakespeare's time, that in the head of an old toad was to be found a stone, or pearl, to which great virtues were ascribed. This stone has been often sought, but nothing has been found more than accidental or perhaps morbid indurations of the skull. JOHNSON.

In a book called *A Green Forest, or a Natural History, &c.* by John Maplett, 1567, is the following account of this imaginary gem: "In this stone is apparently seene verie often the verie forme of a tode, with despotted and coloured feete, but those uglye and defusedly. It is available against envenoming."

Again, in Beaumont and Fletcher's *Monsieur Thomas*, 1639,

"—— in most physicians' heads,

"There is a kind of *toadstone* bred."

Again, in *Adrasta, or the Woman's Spleen*, 1635:

"Do not then forget the *stone*

"In the *toad*, nor serpent's bone," &c.

Pliny, in the 32d Book of his *Natural History*, ascribes many wonderful qualities to a *bone* found in the right side of a *toad*, but makes no mention of any gem in its head. This deficiency however is abundantly supplied by Edward Fenton, in his *Secrete Wonders of Nature*, 4to. bl. l. 1569, who says, "That there is founde in the *heades* of old and great *toades*, a *stone* which they call *Borax* or *Stelon*: it is most commonly founde in the *head* of a hee *toad*, of power to repulse poysons, and that it is a most soveraigne medicine for the *stone*."

Thomas Lupton, in his *First Booke of Notable Things*, 4to. bl. l. bears repeated testimony to the virtues of the "*Tode-stone*, called *Crapaudina*." In his *Seventh Booke* he instructs us how to procure it; and afterwards tells us—"You shall knowe whether the *Tode-stone* be the ryght and perfect stone or not. Holde the stone before a *Tode*, so that he may see it; and if it be a ryght and true stone, the *Tode* will leape towarde it, and make as though he would snatch it. He envieth so much that man should have that stone." STEEVENS.

"Some report, that the toad before her death sucks up (if not prevented by sudden surprisal) the precious stone (as yet but a jelly) in her head, grudging mankind the good thereof." Fuller's *Church History*, p. 151. Douce's *Illustr.* l. 285.

It is, perhaps, rather a figure in speech, than a fact in natural history; and it is its eye, proverbially fine, that is the "precious jewel in his head."

(2) *Finds tongues in trees, &c.*]

“ Thus both *trees* and *each thing else*, be the bookes to a *fancie*.” Arcadia, B. I. STEEVENS.

(3) *it irks me*] From *yrk*, work, Island. The authors of the accident say, *Toedet*, it *irketh*. JOHNSON.

He also interprets it, “ gives pain,” which seems to be its proper sense.

“ Whom *erketh* not the scoulde (Scylla) with barking?”

Studley’s Seneca’s Medea, 4to. 1581, p. 127.

“ Quis non totos *horruit artus*

“ Toties uno latrante malo?” II. Chor. ad fin.

(4) *native burghers of this desert city*] In Sidney’s Arcadia, the deer are called “ the wild *burgesses* of the forest.”

And we have,

“ Where, fearless of the hunt, the hart securely stood,

“ And every where walk’d free, a *burgess* of the wood.”

Polyolbion, Song 18. STEEVENS.

So Lodge’s Rosalynde, 1592 :

“ About her wond’ring stood

“ The *citizens* o’ the wood.”

Our author afterwards uses this very phrase :

“ Sweep on, you fat and greasy *citizens*.” MALONE.

(5) — as he lay along

*Under an oak, &c.*] Here we trace Gray :

“ There at the foot of yonder nodding beech

“ That wreathes its old fantastic roots so high,

“ His listless length at noon-tide would he stretch,

“ And pore upon the brook that babbles by.” Elegy.

(6) *the big round tears, &c.*] It is said in one of the marginal notes to a similar passage in the 13th Song of Drayton’s Polyolbion, that “ the harte weepeth at his dying : his tears are held to be precious in medicine.” STEEVENS.

See Douce’s Illustr. I. 296.

(7) *kill them up*] This was a phraseology peculiar to the day.

“ Kill’d up with cold and pinde with evil fare.”

Davison’s Poems, 4to. 1621, p. 122.

“ Killed up with colde.”

Adlington’s Apuleius’s Golden Asse, 1582, fo. 159, 8vo.

“ The remembrance of their poore, indigent, and beggerlye old age, *kylleth them up*.” Robynson’s More’s Utopia, 1598, 8vo. p. 128. “ The Spaniardes, which were quite *slaine uppe* of

the Turkes arrowes." Ascham's Toxoph. 4to. 1589. "They have gone afore all worldlye tyrauntes in the *murthuring up of* &c." Pref. to Bale's Actes of Engl. Votaries, 1560, 8vo. p. 7. "The great deluge, which *drowned them up*, as it dyd all other quarters." Ib. p. 12. Our author has "poisons up," L. L. L. IV. 3. Bir., "flatter up," V. 2. King, and "stifles up," K. John, IV. 3. Bast.

(8) *roynish clown*] *Rogneux*, Fr. mangy, scurvy. The word is used by Chaucer, in The Romaunt of the Rose.

"That knottie was and all *roinous*." 988.

"This argument is all *roignous*—." 6190.

G. Harvey, speaking of Long Meg of Westminster, says— "Although she were a lusty bouncing rampe, somewhat like Gallemetta or maid Marian, yet she was not such a *roinish* rannel, such a dissolute gillian-flirt." Pierce's Supererog. 4to. 1593.

We are not to suppose the word is literally employed by Shakespeare; but in the same sense that the French still use *carogne*, a term of which Moliere is not very sparing in some of his pieces. STEEVENS.

See Tooke's Divers, of Purley, II. 241., and Macb. I. 3. 1 Witch.

(9) *quail*] Slacken, remit, endeavours. "To represe and *quaille*. Restinguere, retundere." Baret's Alv. 1580.

"There is no *quailing* (shrinking, retreating) now;

"Because the king is certainly possess'd

"Of all our purposes." I H. IV. Hotsp. IV. 1.

Minshieu identifies it with *quell*, and derives it from the Saxon.

(10) *O you memory of old sir Rowland*] Memorial, recollection.

"I knew then how to seek your *memories*."

B. and Fl. Humorous Lieutenant.

"And with his body place that *memory*

"Of noble Charlemont."

Turner's Atheist's Trag. 1611.

"That statue will I prize past all the jewels

"Within the cabinet of Beatrice,

"The *memory* of my grandame." Byron's Tragedy.

STEEVENS.

"Be better suited:

"These weeds are *memories* of worser hours."

Lear IV. 7. Cord.

"Their fame in stories happened, and so did many like *memories* of menne men," &c. Puttenham's Arte of Eng. Poesie, 4to. 1589, p. 35.

(11) *I never did apply—*

*Hot and rebellious liquors—*

*Nor did not with unbashful forehead, &c.]*

“ All which my days I have not lewdly spent,

“ Nor spilt the blossom of my tender years

“ In idleness.” F. Q. VI. II. 31.

*Rebellious* is inflammatory.

(12) *I should bear no cross, if, &c.]* Carry no penny in my purse. One sense of this word was, money stamped with a cross. Mr. Steevens instances R. III.

“ You mean to *bear me*, not to *bear with me*.”

And as to the play upon the piece of coin, we read in John Heywood’s Epigr. upon Proverbs:

“ Of making a *crosse*. Epigr. 289.

“ It will make a *crosse* on this gate, yea *crosse* no ;

“ Thy *crosses* be on thy gates all, in thy purse no.”

4to. 1598.

“ The deville may daunce in *crossesse* purse

“ When coyne hath tooke his tyde.”

Drant’s Hor. 4to. 1566, signat. A. 3.

(13) *Wearing thy hearer in thy mistress’ praise]* The fo. of 1632 reads *wearying* ; but Mr. Whiter well supports the old reading by citing Jun. Etymol. Angl. Quoniam quotidiano usu conteri solent ea, quæ assidue gerimus, hinc Anglis etiamnum *to wear or waste away*, est “ *tabescere* ;” atque adeo quoque ab hac postrema verbi acceptione, *to weary*, cœpit accipi pro “ *fatigare* ;” quod lassitudo corpora nostra maxime frangat, atque ipsos quoque spiritus vitales maxime imminuat.

And Jonson’s *Masque of the Gypsies* :

“ Only time and ears out-wearing.” Specim. p. 17.

(14) *two cods]* In a schedule of jewels in the 15th vol. of Rymer’s *Fœdera*, we find, “ Item, two *peascoddes* of gold with 17 pearles.” FARMER.

*Peascods* was the ancient term for *peas* as they are brought to market. So, in Greene’s *Groundwork of Cony-catching*, 1592 : “ — went twice in the week to London, either with fruit or *pescods*.”

And in B. and Fletch. *Honest Man’s Fortune* :

“ Shall feed on delicates, the first *peascods*, strawberries.”

STEEVENS.

In the following passage, however, Touchstone’s present certainly signifies not the *pea* but the *pōd*, and so, I believe, the word is used here : “ He [Richard II.] also used a *peascod*

branch with the *cods* open, but the *peas* out, as it is upon his robe in his monument at Westminster." Camden's Remains, 1614. Here we see the *cods* and not the *peas* were worn. Why Shakespeare used the former word rather than *pod*s, which appears to have had the same meaning, is obvious. MALONE.

The *peascod* certainly means the whole of the pea as it hangs upon the stalk. It was formerly used as an ornament in dress, and was represented with the shell open exhibiting the peas.

DOUCE.

"Come *peascod* time" is my Hostess's phrase, II H. IV. (II. 4.)

(15) *weeping tears*] This phrase is said to be found in a sonnet in Lodge's Rosalynd, and his Dorastus and Fawnia, on which the Winter's Tale is founded. Peele's Jests, &c. are also mentioned; but this, as well as numberless similar pleonasm, is to be found in almost every publication of that day.

(16) *little wrecks*] Heeds.

"And *reakes* not his own reade." Haml. I. 3. Ophel.

The word is written in Spenser as in the text above.

"What *wreaked* I of wintrie ages' waste?"

Sheph. Cal. Decemb. Todd. I. 196.

*if. But nothing he'll reck if they let him sleep on*  
*the grass where a winter has laid him*  
 (17) *my voice is ragged*] Rough, harsh. Our author has *has* *of the*

"Approach

"The *ragged'st* hour, that time and spite dare bring."

II H. IV. Northum. I. 1.

"Thy *smoothing* titles to a *ragged* name."

Rape of Lucrece.

Mr. Malone cites the Epistle prefixed to the Shepherd's Calend. 1579. "Thinking them fittest for the rustical rudeness of shepherds; for that their rough sound would make his rimes more *ragged* and rustical:" and Mr. Steevens, Nash's Apologie of Pierce Pennilesse, 4to. 1593:

"The false gallop of his *ragged* verses, if I should retort the rime doggrel aright, I must make my verses run *hobbling*."

(18) *dog-apes*] "Some be called cenophe; and be lyke to an *hounde* in the face, and in the body lyke to an *ape*." Bartholomæus, XVIII. 96. Douce's Illustrat. I. 298.

(19) *loves to live i' the sun*] "He who makes his pleasures consist in the enjoyment of the sunshine, and simple blessing of the elements."

The manner of life denoted by this phrase, is probably the same as Othello describes in these lines:

“ I would not my unhoused free condition  
 “ Put into circumscription and confine  
 “ For the sea’s worth.” Il. 2.

(20) *duc dame*] If *duc ad me*, the reading of Hanmer, were right, Amiens would not have asked its meaning, and been put off with “ a Greek invocation.” It is evidently a word coined for the nonce. We have here, as Butler says, “ One for sense, and one for rhyme.” Indeed we must have a *double rhyme*; or this stanza cannot well be sung to the same tune with the former. I read thus:

“ *Duc!dame, Ducdàme, Ducdàme,*  
 “ Here shall he see  
 “ Gross fools as he,  
 “ An’ it he will come to *Ami.*”

That is, to Amiens. Jaques did not mean to ridicule himself.

FARMER.

*Duc ad me* has hitherto been received as an allusion to the burthen of Amiens’s song—

*Come hither, come hither, come hither.*

In confirmation of the old reading, however, Dr. Farmer observes to me, that, being at a house not far from Cambridge, when news was brought that the hen-roost was robbed, a facetious old squire who was present, immediately sung the following stanza, which has an odd coincidence with the ditty of Jaques:

“ *Damè*, what makes your ducks to die?  
 “ *duck, duck, duck.*——  
 “ *Damè*, what makes your chicks to cry?  
 “ *chuck, chuck, chuck.*”—— STEEVENS.

Mr. Whiter, who has recovered other verses of this or some other such old song, supposes *Ducdame* to have been the cry of the dame to gather her ducks about her; as *ducks come to your dame*, or, to make it rhyme, *Damè*: and that, meaning as Jaques does, and in the character of such a humourist, to expose the folly both of himself and his companions, it is made, as a ridiculous parody, to answer to the burden of the former song,

*Come hither, come hither, come hither.*

He adds, that, if Shakespeare is to be explained, neither the writer nor the reader should become fastidious at the serious discussion of such trifling topics. Ib. p. 21.

(21) *Here lie I down, and measure out my grave]*

“ —— fall upon the ground, as I do now,  
 “ Taking the measure of an unmade grave.”

Rom. and Jul. STEEVENS.

(22) *Call me not fool, till heaven hath sent me fortune*] In allusion to a maxim proverbial in many languages, and to which Mr. Reed refers in Jonson's *Every Man out*, &c.

"Sog. Why, who am I, sir?

"Mac. One of those that fortune favours.

"Car. The periphrasis of a foole." I. 3.

(23) *Motley's the only wear*] A particoloured dress.

"A foole in *motley*—in *motley* cotes goes Jacke Oates."

Rob. Armine's *Nest of Ninnies*, fo. 1, b.

There was a species of mercery known by that name. "Polymitus. He that maketh *motley*. Polymitarius." Wythal's little Dict. 1568, fo. 34, b. "Frisadoes, *Motleys*, bristowe frices" are in the number of articles recommended for northern traffic in 1580. Hakluyt's *Voyages*, 1582.

And it was the dress of Chaucer's Marchant:

"A Marchant was ther with a forked berd

"In *mottelee*." C. T. 272, Tyrwh.

Mr. Steevens, who rightly interprets "out of motleys" in B. Jonson's Epigr. 53, to mean "not cloathed in the garb of a fool," thinks the 3d Satire of Donne,

"Your *only wearing* is your grogram,"

might have suggested this turn of phrase.

(24) *Not to*] Unless these words, supplied by Theobald, were accepted, the sense would halt, as well as the measure. Olivia, in Tw. Night, has much this sentiment: "To be guiltless, is to take those things for bird-bolts, that you deem cannon bullets: there is no slander in an allowed fool, though he do nothing but rail." I. 5.

Mr. Whiter, who professes (and we cannot enough applaud the principle) his determination to support, on all occasions, the old reading, and to resist the very mischievous doctrine of emendation, insists that even here we should punctuate and interpret thus:

Doth, very *foolishly* although he smart,

i. e. even though he *should be weak enough* really to be hurt by so foolish an attack, &c.

Although he truly adds, that it is "strange that our commentators should be desirous of *making* a text for the poet, when it is their business to explain that which is given," the above may be carrying a good principle too far; but, so far as respects the metre, either here or any where else, we give our most unqualified assent to what he further says on that point.—"It is not for us to disturb the text on the authority of our fingers. As the poet did not write with such a process, so he ought not to be tried by such a test." Ib. p. 22.

(25) *What, for a counter]* A trifle. *Counters*, Dr. Farmer says, were pieces of false coin from France, about that time brought into use to cast accounts with. See Wint. T. IV. 2. Clown.

(26) *Or what is he,*  
*That says, his bravery is not on my cost,*  
*But therein suits his folly to, &c.]* “Tells me, the cost of his expensive dress,

“His scarfs and fans, and double change of *bravery*,”

Tam. of Shr. IV. 3. Petruch.

ill suited to his condition, does not come out of my pocket, but [he who] in so doing shapes his folly to the fashion, adapts it to the spirit and aim, of my speech?”

*Bravery* is finery, display. See M. for M. I. 4. Duke.

(27) *taxing]* Charging, challenging. “Things much more satyricall have passed both the publicke stage and the presse, and never questioned by authority; and there are fewer that will find themselves touched or *taxed*.” Chr. Brooke’s funerall Poem on Sir Arthure Chichester, 1625. Brit. Bibliogr. II. 242.

See “taxation,” I. 2. Rosal.

(28) *inland bred]* By no common application of the term, used in opposition to “uplandish;” which in our early writers and dictionaries is interpreted “unbred, rude, rustical, clownish:” “because,” says Minshieu, “the people that dwell among mountaines, are severed from the *civilitie* of cities.” 1617.

It occurs again in III. 2. Rosalind. “Who was in his youth an *inland* man;” where Mr. Steevens quotes Puttenham’s *Arte of Poesie*: “in an *uplandish* village or corner of a realm, where is no resort but of poor, rustically, or *uncivill* people.” 4to. 1589, fo. 120.

(29) *Whiles, like a doe, I go to find my fawn,*  
*And give it food]* So, in Venus and Adonis:

“Like a milch doe, whose swelling dugs do ake,

“Hasting to feed her fawn.” MALONE.

(30) *Wherein we play in]* These pleonasms, of which the writers of the age afford examples, often occur in our author.

“In what enormity is Marcius poor in.”

Coriol. II. 1. Menen.

And,

“That fair, for which love groan’d for.”

Rom. and Jul. Chor. at the end of A. I.

(31) *All the world’s a stage]* *Totus mundus agit histrionem*, is a common adage. Mr. Malone adds from *The Legend of Orpheus and Eurydice*, 1597:



" Unhappy man ———  
 " Whose life a sad continual tragedie,  
 " Himself the actor, in the world, the stage;  
 " While as the acts are measur'd by his age."

(32) *His acts being seven ages*] Dr. Warburton observes, that this was " *no unusual* division of a play before our author's time;" but forbears to offer any one example in support of his assertion. I have carefully perused almost every dramatick piece antecedent to Shakespeare, or contemporary with him; but so far from being divided into acts, they are almost all printed in an unbroken continuity of scenes. I should add, that there is one play of six acts to be met with, and another of twenty-one; but the second of these is a translation from the Spanish, and never could have been designed for the stage. In God's Promises, 1577, "A Tragedie or Enterlude," (or rather a Mystery,) by John Bale, seven acts may indeed be found.

It should, however, be observed, that the intervals in the Greek Tragedy are known to have varied from three acts to seven. STEEVENS.

Dr. Warburton boldly asserts that this was " *no unusual* division of a play before our author's time." One of Chapman's plays (Two wise Men and all the rest Fools) is indeed in seven acts. This, however, is the only dramatick piece that I have found so divided. But surely it is not necessary to suppose that our author alluded here to any such precise division of the drama. His comparisons seldom run on four feet. It was sufficient for him that a play was distributed into *several* acts, and that human life, long before his time, had been divided into *seven* periods. In The Treasury of ancient and modern Times, 1613, Proclus, a Greek author, is said to have divided the lifetime of man into SEVEN AGES; over each of which one of the seven planets was supposed to rule. "The FIRST AGE is called *Infancy*, containing the space of foure yeares.—The SECOND AGE continueth ten years, untill he attaine to the yeares of fourteene: this age is called *Childhood*.—The THIRD AGE consisteth of eight yeares, being named by our auncients *Adolescencie* or *Youthhood*; and it lasteth from fourteene, till two and twenty yeares be fully compleate.—The FOURTH AGE paceth on, till a man have accomplished two and fortie yeares, and is tearmed *Young Manhood*.—The FIFTH AGE, named *Mature Manhood*, hath (according to the said authour) fifteene yeares of continuance, and therefore makes his progress so far as six and fifty yeares.—Afterwards, in adding twelve to fifty-six, you shall make up sixty-eight yeares, which reach to the end of the SIXTH AGE, and is called *Old Age*.—The SEVENTH and last of these seven ages is limited from sixty-eight yeares, so far as four-score and eight, being called weak, declining, and *Decrepit Age*.—If any man chance to goe beyond this age, (which is more admired than noted in many,) you shall evidently perceive that he will returne to his first condition of Infancy againe."

Hippocrates likewise divided the life of man into seven ages, but differs from Proclus in the number of years allotted to each period. See Brown's *Vulgar Errors*, folio, 1686, p. 173.

MALONE.

I have seen, more than once, an old print, entitled, *The Stage of Man's Life*, divided into seven ages. As emblematical representations of this sort were formerly stuck up, both for ornament and instruction, in the generality of houses, it is more probable that Shakespeare took his hint from thence, than from Hippocrates or Proclus. HENLEY.

A scale of life, of five ascending and five descending steps, with "the world's a stage," &c., given as the motto, is prefixed to *the world displayed*, or Earle's *Characters*, 8vo. 1742.

(33) *Sighing like furnace, with a woeful ballad  
Made to his mistress' eyebrow*] Mr. Malone instances, "he *furnaceth* the thick *sighs* from him," *Cymb.*  
And in the *F. Q.* we have,

"And learned had to love with secret looks ;

"And well could daunce ; and *sing with ruefulness.*"

*F. Q. I. IV. 25.*

i. e. to excite ruth or compassion.

And in *Much ado*, &c. we have,

"A *halting sonnet*

"*Fashion'd to Beatrice.*" *V. 4. Claudio.*

(34) — a soldier ;

*Full of strange oaths, and bearded like the pard*]

"Your soldiers face—the grace of this face consisteth much in a *beard.*" Jonson's *Cynthia's Revels*. STEEVENS.

*Beards* of different *cut* were appropriated in our author's time to different characters and professions. The soldier had one fashion, the judge another, the bishop different from both, &c.  
"And what a beard of the general's cut." *H. V. Gower, III. 6.*

MALONE.

(35) *lean and slipper'd pantaloon*

*With spectacles, &c.*] The only account we have met with of this character, the buffoon in the pantomimes of modern comedy, is pointed out by Mr. Todd, from Addison's *Remarks on Italy*: "They are four standing characters, which enter into every piece that comes on the stage ; the doctor, harlequin, *pantalone*, and coviells. *Pantalone* is generally an old cully, and coviells a sharper."

Mr. Malone observes, that in *The Travels of the Three English Brothers*, a comedy, 1606, an Italian harlequin is introduced, who offers to perform a play, in which is the character of an old *pantalone* : and Mr. Steevens notices in *The Plotte of*

*the deade Man's Fortune*, "Enter the *panteloun* and *pescode* with *spectakles*."

(36) *Thy tooth is not so keen,  
Because thou art not seen*] Thou winter wind, says  
Amiens, thy rudeness gives the less pain, *as thou art not seen*,  
as thou art an enemy that dost not brave us with thy presence,  
and whose unkindness is therefore not aggravated by insult.  
JOHNSON.

(37) *Though thou the waters warp*] Contract.  
The surface of *waters*, so long as they remain unfrozen, is apparently a perfect plane; whereas, when they are, this surface deviates from its exact flatness, or *warps*. This is remarkable in small ponds, the surface of which, when frozen, forms a regular concave; the ice on the sides rising higher than that in the middle. KENRICK.

Among a collection of Saxon adages in Hickes's *Thesaurus*, Vol. I. p. 221, the succeeding appears: *pynter yceal gepeonpan peden*, *winter shall warp water*. So that Shakespeare's expression was anciently proverbial. It should be remarked, that among the numerous examples in Manning's excellent edition of Lye's *Dictionary*, there is no instance of *peonpan* or *gepeonpan*, implying to *freeze, bend, turn, or curdle*, though it is a verb of very extensive signification.

Probably this word still retains a similar sense in the Northern part of the island, for in a Scottish parody on Dr. Percy's elegant ballad, beginning, "O Nancy, wilt thou go with me," I find the verse "Nor shrink before the *wintry wind*," is altered to "Nor shrink before the *warping wind*." HOLT WHITE.

In III. 3. Jaq. we have: "then one of you will prove a shrunk pannel; and, like green timber, *warp, warp*:" and, from the inequalities it makes in the surface of the earth, the mold*warp* (or mole) is so denominated; as the commentators say in I. H. IV. Hotsp. III. 1.

And see Arth. Golding's *Ov. Met.* II. 4. 1565:

"Her hands gan *warpe* and into paires yllfavordly to grow."

"*Curvarique manus et aduncos crescere in ungues*

"*Cœperunt*." v. 479.

## ACT III.

(1) *an absent argument*] Subject matter. In I. H. IV. P. Hen. II. 2. we have, "it would be *argument* for a week."

Again, "Heere any orator's most excellent speciall vertues might be well imployed. A fit *argument*, sure, it were to shew wit and knowledge," &c. Anth. Munday's Watchwoord to England, 4to. 1584, fo. 38.

(2) *Seek him with candle*] Alluding, probably, to St. Luke. "If she lose one piece, doth she not light a *candle*,—and *seek* diligently till she find it?" xv. 8. STEEVENS.

(3) *Make an extent upon his house and lands*] So called from the words of a writ, (*extendi facias*,) whereby the sheriff is directed to cause lands to be appraised to their full *extended* value. MALONE.

(4) *expediently*] Promptly, expeditiously.

"His marches are *expedient* to this town." K. John.

"Are making hither with all due *expedience*." R. II.  
STEEVENS.

(5) *thrice-crowned queen of night*] Alluding to the triple character of Proserpine, Cynthia, and Diana, given by some mythologists to the same goddess, and comprised in these memorial lines:

*Terret, lustrat, agit, Proserpina, Luna, Diana,  
Ima, superna, feras, sceptro, fulgore, sagittis.*

JOHNSON.

(6) *and unexpressive she*] By a licence, of which we have had already examples in this play, used for *inexpressible*.

"And hears the *unexpressive* nuptial song."  
Lycid. v. 176.

Milton has again in his Hymn to the Nativity, v. 116, "*unexpressive* notes;" nor was it uncommon in that day.

"Big with an extasie  
"Of wonder, had endeavour'd to set forth  
"The *unexpressive* glorie of thy worth."  
Glapthorne's Poems, 4to. 1639, p. 4.  
C

(7) Complain of *good breeding*] i. e. for want of it, and not having been dealt with by the same measure as his neighbours.

Dr. Johnson says, the custom of our author's age might authorise this mode of speech; and adds, that in the last line of the *Merch. of Ven.*, "to fear the keeping" is "to fear the not keeping." Mr. Whiter says, it is a mode of speech common to all languages, and cites

Εἴτ' αὖ' ὅγ' ευχολῆς ἐπιμεμφεται εἰθ' ἑκατομῆς. Il. I. 65.

"Whether he complains of *the want of prayers* or of *sacrifice*." Ib. 29.

(8) *a natural philosopher*] i. e. with his favourite play upon words, and here certainly characteristic wit, "so far as" reasoning from his observations on nature, in such sort a philosopher; and yet as having been schooled only by nature, so far no better than a fool, a motley fool.

'Tis in the spirit in which Armado calls Costard "the rational hind;" which is rightly interpreted by Mr. Steevens,

"A brute animal with some share of reason."

L. L. L. I. 2.

(9) *Truly, thou art damn'd, like an ill-roasted egg, all on one— if thou never saw'st good manners*] Good manners (and manners meant *morals*, no such term as *morals* being to be found in the dictionaries of those times) signified urbanity, or civility; i. e. cultivated, polished, manners, as opposed to rusticity, i. e. coarse, unformed, clownish, or *ill manners*. He, then, that has only good principles, and good conduct, without good breeding and civility, is short of perfection by the *half*; and for want of this other half of that *good*, which is necessary to salvation, or the perfect man, is, like a half-roasted egg, damn'd on one side.

"I wyll somewhat speke of the scholer's *maners* or duty: for *maners* (as they say) maketh man. De discipulorum *moribus* pauca contexam. Nam *mores* (ut aiunt) hominem exornant." *Vulgaria Roberti Whittintoni Lichfieldens.* 4to. 1521, fo. 38.

(10) *shallow man! God make incision in thee! thou art raw*] Enlarge, open thy mind. Mr. Steevens thinks it may have reference to the proverbial expression of "cutting for the simples." *Raw* is inexperienced.

"And yet but *raw* neither, in respect of his quick *sail*." "And why do we wrap this gentleman in our more *rawer* breath?" *Hamlet*. V. 2., and see *Pericles*. IV. 3. Pandar.

(11) *the fair of Rósalind*] i. e. the fair face, or beauty, of Rosalind.

" These damsels, circling with their brightsome *fuires*  
 " The love-sicke god."

Lodge's *Scillues Metamorph.* 4to. 1584, sign. A 2, b.

" Was any nymph, you nimphes, was ever any,  
 " That tangled not her fingers in my tresse?  
 " Some wel I wot; and of that some full many  
 " Wisht, or my *faire*, or their desire were lesse."

Ib. signat. B.

See L. L. L. IV. 1. Princ., and V. 2. Rosal., and Com. of Err.  
 II. 1. Adria.

(12) *the right butter-woman's rank to market*] *Rank* means the *jog-trot rate* (as it is vulgarly called) with which butter-women *uniformly* travel *one after another* in their road to market: in its application to Orlando's poetry, it means a *set* or *string* of verses in the *same coarse cadence* and *vulgar uniformity of rythm.* WHITER.

In the same sense we have,

" The *rank* of oziers by the murmuring stream."

IV. 3. Celia.

i. e. the range, line or file of them. Mr. Steevens finds in Churchyard repeated mention of " a kind of *ridynge rime*:" and Puttenham, in his *Arte of Engl. Poesie*, says, that " Chaucer's *meetre heroical* of *Troilus* and *Creseid* is very grave and stately, keeping the *staffe* of seven, and the *verse* of ten, his other verses of the *Canterbury Tales* be but *riding rime*; nevertheless, very well becoming the matter of that pleasaunt pilgrimage." 4to. 1589, p. 50.

(13) *This is the very false gallop of verses*] So, in Nashe's *Apologie of Pierce Pennilesse*, 4to. 1593: " I would trot a *false gallop* through the rest of his ragged *verses*, but that if I should retort the *rime doggrell* aright, I must make my verses (as he doth his) run *hobbling*, like a brewer's cart upon the stones, and observe no measure in their feet." MALONE.

(14) *the earliest fruit—for you'll be rotten ere you be half ripe*] Quickest in coming to its perfection. The allusion, says Mr. Pye, is to early progress to decay, in which it is proverbially so much earlier than other fruits, that it even precedes its ripeness. *Comm. on Comment.* p. 84; and hence your best virtue, he would say, will be no better than premature rottenness.

(15) *civil sayings*] The language of civilization.

" That the rude sea grew *civil* at her song."

M. N. Dr. II. 2. Ober.

" If you were *civil*, and knew courtesy." Ib. III. 2.

See Tw. N. III. 4. Oliv.

(16) *erring pilgrimage*] In *Othello*, *Iago*, I. 3. we have  
 “*erring barbarian* :” and see *Hamlet*. I. 1.

“ The extravagant and *erring*-spirit hies  
 “ To his confine.” Horatio.

(17) *That one body should be fill'd  
 With all graces wide enlarg'd*]

“ Of all complexions the cull'd sovereignty  
 “ Do meet, as at a fair, in her fair cheek ;  
 “ Where several worthies make one dignity.”

L. L. L. IV. 3. Bir

(18) *Atalanta's* better part ;  
*Sad Lucretia's*, &c.] *Atalanta* had many eminent qua-  
 lities : swiftness, wit, form, and grace ; and is classed, as Mr.  
*Steevens* shews, with those ladies that were most the subject of  
 panegyric.

“ *Atalanta* and dame *Lucrece* fayre  
 “ He doth them both deface.”

Grange's golden *Aphroditis*, 1577.

And Mr. *Malone* instances *Marston's* *Insatiable Countesse*,  
 1613 :

“ That eye was *Juno's* ;  
 “ Those lips were hers, that won the golden ball ;  
 “ The virgin blush *Diana's*.”

Dr. *Farmer* supposes the “ better part” to be her *wit* : i. e.  
 the swiftness of her mind. It is certain, that *Jaques* presently,  
 in this scene, pays a compliment to the swiftness of her heels ;  
 but the reader will chuse for himself.

*Sad* is grave, composed. “ She is never *sad*, but when she  
 sleeps.” *Much ado*, &c. II. 1. *Leonat*.

(19) *I was never so be-rhymed since Pythagoras' time, that I was  
 an Irish rat*] *Rosalind* is a very learned lady. She alludes to  
 the *Pythagorean* doctrine, which teaches that souls transmigrate  
 from one animal to another, and relates that in his time she was  
 an *Irish rat*, and by some metrical charm was rhymed to death.  
 The power of killing rats with rhymes *Donne* mentions in his  
*Satires*, and *Temple* in his *Treatises*. Dr. *Grey* has produced  
 a similar passage from *Randolph* :

“ ——— My poets  
 “ Shall with a satire, steep'd in gall and vinegar,  
 “ Rhyme them to death as they do rats in *Ireland*.”

JOHNSON.

So, in an address to the reader at the conclusion of *Ben Jon-  
 son's Poetaster* :

" Rhime them to death, as they do *Irish rats*  
 " In drumming tunes." STEEVENS.

So, in Sidney's Defence of Poesie: " Though I will not wish unto you—to be driven by a poet's verses, as Rubonax was, to hang yourself, nor to be *rimed* to death, as is said to be done in *Ireland*—." MALONE.

(20) *friends to meet; but, &c.*] Alluding ironically to the proverb:

" Friends may meet, but mountains never greet."  
 Ray's Prov. STEEVENS.

(21) *mountains—encounter*] " Montes duo inter se concurrunt," &c. says Pliny, Hist. Nat. Lib. II. c. lxxxiii. or in Holland's translation: " Two *hills* (removed by an earthquake) encountered together, charging as it were, and with violence assailing one another, and retyring again with a most mighty noise." TOLLET.

(22) *out of all whooping*] Literally beyond, or out of all call or stretch of the voice: metaphorically, and as we are to understand it, not to be expressed by any figure of admiration.

Mr. Steevens likens it to a proverbial phrase in our old writers, " out of cry;" i. e. out of all measure or reckoning.

(23) *Good my complexion*] A little unmeaning exclamatory address to her beauty; in the nature of a small oath. RITSON.

And of the same character with what the princess says in L. L. L. IV. 1: " Here, *good my glass*."

(24) *One inch of delay more is a South-sea-of discovery*] Is, as referable to the narrow limits of my patience, a range of space, and waste of time, as broad and great as would be traversed and occupied in exploring the whole extent of that vast ocean.

Mr. Henley says, a *South-sea of discovery*, is not a discovery, as FAR OFF, but as COMPREHENSIVE as the South-sea; which, being the largest in the world, affords the widest scope for exercising curiosity.

(25) *count atomies*] In Bullokar's English Expositor, 1616, " it is a *mote* flying in the sunne. Any thing so small that it cannot be made lesse." MALONE.

It is an extension of the word *atom*.

" Hee that can count the candles of the skie,  
 " Or number numberlesse small *attomie*."

R. L.'s Diella. Sonn. XXX. 12mo. 1596.



(26) *Cry, holla ! to the tongue*] *Holla* was a term of the manege, by which the rider restrained and *stopp'd* his horse.

“ What recketh he his rider's angry stir,  
 “ His flattering *holla*, or his *stand I say?*”

Ven. and Adon.

See Cotton's Wonders of the Peak :

“ But I must give my muse the *hola* here.” REED.

We cannot any where find so distinct and satisfactory an account of this term, as in a curious posthumous volume, the literary relics and amusement of the late ingenious Mr. Pegge, of Whitehall.

“ When at tilts and tournaments the king or president gave the signal of discontinuance, by throwing down his warder, or baton, the heralds cried out to the combatants, *ho*: that is, stop. The French have enlarged the term to a dissyllable, by the assistance of their favourite adjunct, *la* ; and used the compound word, *ho-la*, or *stop there*, in combats, and which we have adopted in common language, when we call to a person to *stop*. *Mettre entre eux le hola*, is a French expression, borrowed from the tilt-yard, used for putting an end to a dispute or verbal controversy. Shakespeare gives it, where it is closely connected in metaphor with a horse's motions: “ Cry *holla* to thy tongue, I pr'ythee; it *curvets* unseasonably.” It means cessation and desistance: and the waggoner, stopping his horses, uses, in the Danish language, a broad pronunciation of this word, *wo*: a term now degraded to horses in the *harness* of the present day; which was anciently applied to knights and combatants in armour, or *harness*, as it was then called. In nautical language it still exists in its pure and natural state, with a very trifling expansion: for, when one ship hails another, the words are, “ what ship, *hoy?*” i. e. *stop*, and tell the name of your ship, &c. And perhaps the little trading vessel, termed a *hoy*, may have received its name from *stopping* at different places on its voyage to take in goods or passengers, when called to, or hailed from the shore.” *Anecdotes of Engl. language*, 8vo. 1803, p. 14.

*Ho*, commonly called an interjection, and used formerly both as noun and verb, is, it is conceived, no more than an abbreviated form of the verb *hold*.

It is used as a *verb* in “ Maid Emlyn, that had v husbandes, and all kockoldes,” &c. before cited.

“ God dyd bete her surely with the rod of povertie or she dyde  
 hens go

“ Than she dyed as ye shall, but what of her dyde befall, naye  
 there do I *ho*.” Imprinted by Jhon Skot, 4to.

It is used as a *noun* in Newton's Lemnie's Touchstone of Complexions: “ Night and day drowning themselves in a gulph of sensuality and belly chere, they live (as the proverbe is) a minstrelle's life, that is to say, nicely, ydly, and altogether in a

manner uppon other men's cost ; and for that they keep neither *ho* nor measure in their affections, but wholly addict themselves to ingluvius excesse," &c. 12mo. 1581, fo. 101, b.

"Hillo," I. 5. Haml., Mr. Steevens says, is from the Fr. "*ty a hillaut*." See Macb. I. 5. Lady M.

In quick pronunciation, *thy* tongue is sounded as here printed *the*.

(27) *kill my hart*] As here spelt, the animal, the game and prey of the hunter, the last word that dropped from the lips of Celia ; but at the same time it means that, which, in this very familiar phrase of the day, imported the seat of her warmest affections. It is a play which often occurs in our author, and is given in his Venus and Adonis with a little variety :

" — they have *murder'd* this poor *heart* of mine."

(28) *I answer you right painted cloth*] A familiar mode of speaking, of which we have numberless examples. We say, "*she talks right Billingsgate*, or he *speaks downright Dunstable*." From our author Mr. Steevens instances :

" He *speaks plain cannon-fire*, and bounce, and smoke."

K. John.

And Mr. Malone,

" I *speak* to thee *plain soldier*." H. V.

And,

" He *speaks* nothing but *madman*." Tw. N.

Our author has many more of the same cast ; as,

" He smells April and May."

M. W. of Winds. III. 2. Host.

" Smells brown bread and garlick."

M. for M. III. 2. Lucio.

" Rain and wind beat dark December."

Cymb. III. 3. Arvir.

The term *painted cloth*, Theobald says, alludes to the fashion in old tapestry hangings, of mottos and moral sentences from the mouths of the figures worked or painted in them.

" Who fears a sentence, or an old man's saw,

" Shall by a *painted cloth* be kept in awe."

Tarq. and Lucr.

Steevens cites, " It is enough for him that can but robbe a *painted cloth* of a historie, a booke of a discourse, a fool of a fashion, &c." Barnaby Riche's Soldier's Wishe, &c. 1604, p. 1.

And,

" There's a witty posy for you.

" — No, no; I'll have one shall savour of a saw.—

" Why then 'twill smell of the *painted cloth*."

A Match at Midnight, 1633.

And,

“ — I have seen in *Mother Redcap's* hall

“ In *painted cloth*, the story of the prodigal.”

Randolph's *Muses' Looking Glass*.

And, “ Mayster Thomas More in hys youth devysed in hys father's house in London, a goodly hangyng of fyne *paynted clothe*, with nine pageauntes, and verses over every of those pageauntes; which verses expressed and declared what the ymages in those pageauntes represented: and also in those pageauntes were paynted the thynges that the verses over them dyd (in effecte) declare.” Sir T. More's *Engl. Works*, Rastell, 1577.

And Mr. Malone observes, that a passage in *No whipping nor tripping, but a kind of friendly snipping*, octavo, 1601, may serve as a specimen of painted cloth language:

“ Read what is written on the *painted cloth*:

“ Do no man wrong; be good unto the poor;

“ Beware the mouse, the maggot, and the moth,

“ And ever have an eye unto the door;

“ Trust not a fool, a villain, nor a whore;

“ Go neat, not gay, and spend but as you spare;

“ And turn the colt to pasture with the mare;” &c.

We shall add, “ he drops away at last in some obscure *painted cloth*, to which himself made the verses; and his life, like a cann too full, spills upon the bench.” A *Pot-Post*. Earle's *Characters*.

(29) *no breather in the world*]

“ When all the *breathers of this world* are dead.”

Sonn. 81.

“ She shows a body, rather than a life;

“ A statue, than a *breather*.”

Ant. and Cleop. MALONE.

(30) *If it be but, &c. time's pace, &c. seems a length of years*]

“ In desiderio etiam celeritas mora est. In desyre, in a thing that a man coveteth, even spede is counted a taryaunce.” Taverner's *Mimi Publiani*, 4to. 1539, signat. B 7, b.

(31) *unquestionable spirit*] Untractable, that will admit no discourse.

“ Live you, or are you aught

“ That man may *question*?” Macb. I. 3. Banquo.

In the next scene Rosalind says, “ I met the duke, and had much *question* with him:” and in the last scene, “ the duke was converted after some *question* with a religious man.”

(32) ——— *Then your hose should be ungarter'd, &c.*] These seem to have been the characteristical marks of the votaries of love in Shakespeare's time. So in Heywood's fair Maid of the Exchange, 1657; "Shall I, that have jested at love's sighs, now raise whirlwinds! Shall I, that have flouted *ah me's* once a quarter, now practise *ah me's* every minute? *Shall I defy hat-bands, and tread garters and shoe-strings* under my feet? Shall I fall to falling bands, and be a ruffian no longer? I must; I am now liegeman to Cupid, and have read all these informations in the book of his statutes." Again, in *A pleasant Comedy how to chuse a good Wife from a bad*, 1602:

" ——— I was once like thee  
 " A sigher, melancholy humorist,  
 " Crosser of arms, a goer *without garters*,  
 " A *hat-band hater*, and a busk-point wearer."

MALONE.

(33) *Audrey*] Is a corruption of *Etheldreda*. The saint of that name is so styled in ancient calendars. STEEVENS.

(34) *ill-inhabited*] i. e. ill-lodged. An unusual sense of the word.

A similar phrase occurs in Reynolds's *God's Revenge against Murder*, Book V. Hist. 21: "Pieria's heart is not so *ill lodged*, nor her extraction and quality so contemptible, but that she is very sensible of her disgrace." Again, in *The Golden Legend*, Wynkyn de Worde's edit. fol. 196: "I am ryghtwysnes that am *enhabited* here, and this hous is myne, and thou art not ryghtwyse." STEEVENS.

(35) *Jove in a thatch'd house*] That of Baucis and Philemon. Ov. Met. VIII. 630. "*Stipulis et cannâ tecta palustri.*" UPTON.

(36) *I am not a slut, though I thank the gods I am foul*] Mr. Ritson rightly interprets this: "she is no slut, i. e. no dirty drab, though, in her great simplicity, she thanks the gods for her *foulness*, or homeliness, i. e. for being as she is."

He means, "not highly prized; humble and *little worth*:" the sense which, in earlier times, the word *foul* bore. "*Devileo. esse vel fieri vile. To be foule, or no thyng worthe.*" *Ortus Vocabular.* 4to. 1514, Wynk. de Worde. *Foul* is used in opposition to fair; and thankfully accepted as consistent with honesty: i. e. so far in the one sense *foul*, i. e. of little estimation, homely, not captivating or alluring, though not, in the other, sluttish. That there should be so much of blunder, or at least absurdity in the expression, as to correspond with the awkwardness and ridiculousness of Audrey's character, and so much of confusion, or of an equivocal sense, as to let in the

play of Touchstone's humour, is evidently a part of the intention.

(37) *the noblest deer hath them [horns] as huge as the rascal* *Rascal*, is mean, or worthless.

"*Raskall* knave is a catachresis, or a figure of abuse; where *raskall* is properly the hunter's terme given to young deere, leane and out of season, and not to people." Puttenham's *Arte of Engl. Poesie*, 4to. 1589, p. 150.

"*Raskaly*, or refuse whereof it be. *Caducum*." *Promptuar. parvulor*. "The number of toes maketh the difference between the *nobler* and the *rascaller* sorte (inter *nobiles* et *plebeios* discretionem)." Arth. Golding's *Jul. Solin*. 4to. 1587, signat. E e 1, b.

"Of popinjiyes.

"The bucks and lusty stags amongst the *rascalls* strew'd;

"As sometime gallent spirits amongst the multitude."

Drayton's *Polyolb*. VIII.

"*Custom*. 5. Ha you any forest-newes?

"*Tho*. Out of the forest of fooles:

"For a new pathe is making there, to sever

"Cuckolds of antler from the *rascalls*."

Jonson's *Staple of Newes*, III. 1. 1631.

Mr. Todd says, *racaille*, Fr. is the scum of the people; and hence Chaucer uses *raskaile* for a mob. He instances "the *raskall* many." Spens. "The *rascall* and vile sort of men, the sink of the city." Baret's *Alv. Tr. of Cic.* and "a *raskall* banke," *littus ignobile*. Golding's *Pomp. Mela*. 1590, p. 54.

(38) *God'ild you*] Requite, yield you recompence. "The king of his gracious lordshippe, *God yeld him*, hafe chosen me to be owne of his brethrene of the knyghtes of the garter." Ashmole's *Append. to his Account of the Garter*, No. 46.

THEOBALD.

(39) *Not—O sweet Oliver,*

*O brave Oliver,—*

*I will not to wedding with thee*] Touchstone seems to the full as "capricious" as his poet, Ovid; for in the very breath almost in which he discloses a wise reason for yielding to Jaques's suggestion, he declares against it. Mr. Steevens points out *O brave Oliver, leave me not behind you*, as a quotation at the beginning of one of N. Breton's *Letters*, in his *Packet*, &c. 1600.

*O sweet Oliver*. The epithet of *sweet* seems to have been peculiarly appropriated to *Oliver*, for which, perhaps, he was originally obliged to the old song before us. No more of it, however, than these two lines have as yet been produced.

" All the *mad* Rolands and *sweet* Olivers."

Jonson's Underw.

" Do not stink, *sweet* Oliver."

Every man in, &c. TYRWHITT.

In the books of the Stationers' Company, Aug. 6, 1584, was entered, by Richard Jones, the ballad of,

" *O sweete Olyver,*

" Leave me not behinde thee."

Again, " The answer of *O sweete Olyver.*"

Again, in 1586: " *O sweete Olyver* altered to the Scriptures."

STEEVENS.

I often find a part of this song applied to Cromwell. In a paper called, A Man in the Moon, discovering a World of Knavery under the Sun, " the *juncto* will go near to give us the *bagge*, if *O brave Oliver* come not suddenly to relieve them." The same allusion is met with in Cleveland. *Wind away*, and *wind off*, are still used provincially. FARMER.

*Wind* is used for *wend* in Cæsar and Pompey, 1607 :

" *Winde* we then, Antony, with this royal queen."

Again, in the MS. romance of the Sowdon of Babyloyne, p. 63 :

" And we shalle to-morrowe as still as stoon,

" The Saresyns awake e'r ye *wynde.*" STEEVENS.

(40) *Ifaith, his hair is of a good colour*] There is much of nature in this petty perverseness of Rosalind : she finds fault in her lover, in hope to be contradicted, and when Celia in sportive malice too readily seconds her accusations, she contradicts herself rather than suffer her favourite to want a vindication.

JOHNSON.

(41) *had much question with him*] Discourse. " At the beginning of this summers progresse, it pleased his sacred majestie to take notice of this sorrie libell, and to *question with mee* concerning it." Jos. Hall's Honour of the married Clergy, 12mo 1620, dedic. to Archb. Laud.

See V. 4. Jaq. de B.

(42) *Quite traverse, athwart the heart of his lover*] Across, injuriously ; a metaphor from tilting. See M. ado, &c. V. 1. Claudio, and All's Well, &c. II. 1. King. As to *lover*, see *friend*. M. for M. I. 5. Lucio.

(43) *as a puny tilter—breaks his staff like a noble goose*] By this phrase is perhaps meant " a magnanimous simpleton of an adventurer."

(44) *If you will see a pageant—  
Between the pale complexion of true love, &c.] Pageant*  
is scenic representation, show, or procession.

“*Ober.* All fancy sick she is, and *pale of cheer,*  
“*With sighs of love that cost the fresh blood dear.*

“*Puck.* Shall we their *fond pageant see?*”

M. N. Dr. III. 2.

(45) ——— *What though you have no beauty,  
As by my faith, I see no more—*

*Must you be therefore proud, &c.]* The modern editors give *more* instead of *no*, the reading of the old copies. Mr. Malone says, that it “appears clearly” from Lodge’s *Rosalynde*, which Shakespeare imitated, viz. “because *thou art beautiful*, be not so coy,” that it is a misprint in the folios; and it may also be said, that the argument plainly points that way. On the other hand it may be said, that Shakespeare does not follow the course of the argument in every speech that he imitates, but adapts it to his occasions; that in point of argument *more* does not so well consist with the next line; and further, that the course of argument is both in our author’s manner, and in such a bantering dialogue sufficiently good. And *Rosalind* presently says,

“*Though all the world could see,*  
“*None could be so abus’d in sight as he:*”

viz. her suitor.

In the same spirit of banter, and ironical character of argument, *Touchstone* tells the pages: “*Truly, young gentlemen, though there was no great matter in the ditty, yet the note was very untuneable.*” V. 3. The sense of the passage is, “what, must you add one species of deformity to another? and, because there is no beauty in your person, must you to this defect add deformities of mind?”

(46) *your bugle eyeballs]* “*Stibium. Fumaxion nonnullis dictum, quod tingendis nigrore ciliis mulierum expetatur.* A kind of colouring stuffe, which women covet to make them *blackebrowd.*” Fleming’s *Junius*, 12mo. 1585, p. 406.

*Bugle* is a bead of bright black glass.

(47) *Entame my spirits to your worship]* Humble.

“*Taming my wild heart to thy loving hand.*”

*Much ado, &c.* III. 1. *Beatr.*

Though the above enumeration does not at all consist with the general depreciation of her personal qualities, made in the opening of this address, it is not under the circumstances the less natural.

(48) *Like foggy south, puffing with wind and rain]*

“ Puffs away from thence,  
 “ Turning his face to the *dew-dropping south*.”  
 Rom. and Jul. I. 4.

“ The noisome gales  
 “ The *humorous south* breathes.”  
 G. Chapman's *Hesiod's Opera et Dies*, 4to. 1629, p. 31.

(49) *Who ever lov'd, that lov'd not at first sight]* Such was the doctrine in old books.

“ But whan his mooste gentyll harte perceyved that my love was in a moche hygher degree than his toward that lady, and that it proceded neither of wantonness, *neyther of long conversation*, nor of any other corrupte desyre or fantasie, *but in an instant, by the onely looke*, and with such fervence that immediatly I was so cruciate, that I desired, and in all that I mought, provoked deth to take me.” Sir Tho. Elyot's *Governour*, 12mo. 1534, fo. 145.

“ The spark, which but by slow degrees  
 “ Is nurs'd into a flame,  
 “ Is habit, friendship, what you please :  
 “ But love is not its name.  
 “ To write, to sigh, and to converse,  
 “ For years to play the fool ;  
 “ 'Tis to put passion out to nurse,  
 “ And send one's heart to school.  
 “ Let no one say, that there is need  
 “ Of time for love to grow,  
 “ Ah, no ! the love that kills indeed  
 “ Dispatches with a blow.”

Lord Holland's *Life of Lope de Vega*, 1806, p. 215.

But Dr. Gregory, in his *Legacy to his Daughters*, gives a different lesson.

“ Love is very seldom produced *at first sight* ; at least it must have in that case a very unjustifiable foundation. True love is founded on esteem, in a correspondence of tastes and sentiments, and steals on the heart imperceptibly.” 12mo. 1776, p. 118.

Mr. Steevens observes, that the second of these lines is from Marlowe's *Hero and Leander*, 1637, sign. B b. where it stands thus :

“ Where both deliberate the love is slight :  
 “ *Who ever lov'd, that lov'd not at first sight ?*”

This line is likewise quoted in *Belvidere, or the Garden of the Muses*, 1610, p. 29, and in *England's Parnassus*, printed in 1600, p. 261.

Malone says, this poem of Marlowe's was so popular, (as appears from many of the contemporary writers,) that a quotation from it must have been known at once, at least by the more en-



lightened part of the audience. Our author has again alluded to it in the *Two Gentlemen of Verona*.—The “dead shepherd,” Marlowe, was killed in a brothel, in 1593. Two editions of *Hero and Leander*, I believe, had been published before the year 1600; it being entered in the Stationers’ Books, Sept. 28, 1593, and again in 1597.

(50) *the constant red, and mingled damask*] “Constant red” is uniform red. “Mingled damask” is the silk of that name, in which, by a various direction of the threads, many lighter shades of the same colour are exhibited. STEEVENS.

“The devil a Puritan that he is, or any thing constantly, but,” &c. Tw. N. II. 3. Maria.

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## ACT IV.

(1) *it is—the sundry contemplation of my travels, in which my often rumination wraps me in a most humorous sadness*] It is the diversified consideration or view of my travels, in which process my frequent reflection, and continued interest that I take, wraps me in a most whimsical sadness.

In his *Apology for Smectymnuus*, Milton says of his own ear for numbers, that it was “rather nice and humorous in what was tolerable, than patient to read every drawling versifier.” Warton’s *Milton*, 8vo. 1785, p. 207. Here it may be rendered “exceptionous:” and we have the *humorous* Duke, in I. 2. and II. 3.

(2) — *swam in a gondola*] That is, *been at Venice*, the seat at that time of all licentiousness; where the young English gentlemen wasted their fortunes, debased their morals, and sometimes lost their religion.

The fashion of travelling, which prevailed very much in our author’s time, was considered by the wiser men as one of the principal causes of corrupt manners. It was, therefore, gravely censured by Ascham, in his *Schoolmaster*, and by Bishop Hall, in his *Quo Vadis*; and is here, and in other passages, ridiculed by Shakespeare. JOHNSON.

(3) *better leer*] Cast of countenance.—Of a better feature, complexion, or colour, than you. So, in P. Holland's Pliny, B. XXXI. c. ii. p. 403: "In some places there is no other thing bred or growing, but brown and duskish, insomuch as not only the cattel is all of that *lere*, but also the corn on the ground," &c. The word seems to be derived from the Saxon *Hleare*, facies, frons, vultus. So Tit. Andron. IV. 2.

"Here's a young lad fram'd of another *leer*." TOLLET.

In the notes on the Canterbury Tales of Chaucer, Vol. IV. p. 320, *lere* is supposed to mean skin. So, in Isumbras MSS. Cott. Cal. II. fol. 129:

"His lady is white as whales bone,

"Here *lere* bryghte to se upon,

"So fair as blosme on tre." STEEVENS.

(4) — and when you were gravelled for lack of matter, you might take occasion to kiss] Thus also in Burton's Anatomy of Melancholy, edit. 1632, p. 511; "— and when he hath pumped his wittes dry, and can say no more, kissing and colling are never out of season." STEEVENS.

(5) *more new-fangled than an ape*] Neither *fangle*, which occurs in Cymb.

"Be not, as is our *fangled* world, a garment

"Nobler than that it covers," V. 4. Posth.

nor this compound, are to be met with in our early dictionaries, though it is found in every writer of the age of Elizabeth and James. Johnson, following Skinner, derives the noun from *fengan*, Sax. to attempt, and interprets it, "silly attempt, trifling scheme;" and this word "new-fashioned, dressed out in new decorations." Mr. Todd, in his note on Milton's Vacat. Exerc. v. 19, 20, quotes the description of a Fantastick in Barnabe Rych's *Faults and nothing but Faults*, 4to. 1606: "I beleeve he hath rob'd a *jackanapes* of his jesture: mark but his countenance, see how he mops and how he mows, and how he straines his lookes. All the *apes*, that have been in the parrish garden these twentie yeares, would not come nigh him for all maner of compliments." VII. 64. And in his Spenser, II. 127, he adds from the Cobler's Prophecie, 1594: "Niceness is Venus's maide, and *new-fungle* is her man." F. Q. I. IV. 25.

See "May's *new-fangled* shows," L. L. L. I. i. Bir.

(6) — *I will weep for nothing, like Diana in the fountain*] The allusion is to the cross in Cheapside; the religious images, with which it was ornamented, being defaced, (as we learn from Stowe,) in 1596: "There was then set up, a curious wrought tabernacle of gray marble, and in the same an alabaster image of *Diana*, and water conveyed from the Thames, prilling from her naked breast." Stowe, in Cheap Ward.

Statues, and particularly that of *Diana*, with water conveyed through them to give them the appearance of weeping figures, were anciently a frequent ornament of fountains.

“ ——— Now could I cry  
 “ Like any image in a fountain, which  
 “ Runs lamentations.” City Match, III. 8.

And in Drayton's *Rosamond's Epistle to Henry II.* :

“ Here in the garden, wrought by curious hands,  
 “ Naked *Diana* in the fountain stands.” WHALLEY.

See “ weather-bitten conduit,” Wint. T. V. 2. 3 Gent.

(7) ——— *I will laugh like a hyen*] The bark of the hyena was anciently supposed to resemble a loud laugh.

So, in Webster's *Duchess of Malfy*, 1623 :

“ ——— Methinks I see her *laughing*,  
 “ Excellent *hyena* !”

Again, in *The Cobbler's Prophecy*, 1594 :

“ You *laugh hyena-like*, weep like a crocodile.”  
 STEVENS.

(8) *Wit, whither wilt*] In a sermon preached by Tho. Adams, at Paul's Cross, Mar. 7, 1611, we have: “ *Vis consilii expers mole ruit sua*, power without pollicy is like a peece without powder: many a pope sings that common ballad of hell: *Ingenio perii qui miser ipse meo* :

“ *Wit, whither wilt thou ? woe is me !*  
 “ My wit hath wrought my miserie.”

4to. 1514, Edit. 3, p. 39.

This, the third edition of this notable discourse, is full of scrap quotation, alliteration, antithesis, and play upon words ; and in this last particular, by a most extravagant instance fully exemplifies his own doctrine, and that of our text. He says of thieves. “ Their church is the highway: there they *pray* (not to God, but) on men.” Ib. p. 37.

(9) *You shall never take her without her answer*] See Chaucer's *Merchant's Tale*, ver. 10,138—10,149:

“ Now by my modre Ceres soule I swere,  
 “ That I shall yeve hire suffisant answer,  
 “ And alle women after for hire sake ;  
 “ That though they ben in any gilt ytake,  
 “ For lack of answer non of us shall dien.  
 “ Al had ye seen a thing with bothe youre eyen,  
 “ Yet shul we so visage it hardely,  
 “ And wepe and swere and chiden subtilly,  
 “ That ye shul ben as lewed as ben geas.” TYRWHITT.

(10) — *time is the old justice that examines all such offenders, and let time try]*

“ And that old common arbitrator, Time,  
“ Will one day end it.” Tr. and Cr. STEEVENS.

(11) — *to her own nest]* So, in Lodge’s *Rosalynde*: And  
“ I pray you (quoth Aliena) if your own robes were off, what  
metal are you made of, that you are so satyricall against  
women? Is it not a foule bird defiles her owne nest?”

STEEVENS.

(12) — *I’ll go find a shadow, and sigh till he come]*

“ Let us seek out some desolate shade, and there  
“ Weep our sad bosoms empty.” Macb. STEEVENS.

(13) *His leather skin and horns to wear]* “ What news, For-  
rester? Hast thou wounded some deere, and lost him in the  
fall? Care not, man, for so small a losse; thy fees was but the  
skinne, the shoulders, and the horns.” Lodge’s *Rosalinde*. 1592.

STEEVENS.

(14) *Take thou no scorn, to wear the horn]* In King John in  
two parts, 1591, we find

“ But let the foolish Frenchman take no scorn  
“ If Philip front him with an English horn.” MALONE.

And in the old comedy of Grim the Collier of Croydon:

“ — Unless your great infernal majesty  
“ Do solemnly proclaim, no devil shall scorn  
“ Hereafter still to wear the goodly horn.”

To *take scorn* occurs in I. H. VI. IV. 4.

“ And take foul scorn, to fawn on him by sending.”  
STEEVENS.

We find “ *Thinke discourtesie*,” Prol. to Sir John Harrington’s  
*Metam. of Ajax*, 1596.

(15) *Patience herself would startle at this letter,  
And play the swaggerer;]*

“ This would make mercy swear, and play the tyrant.”  
M. for M. STEEVENS.

(16) *a tame snake]* i. e. spiritless.

“ If those silie poore soules had taken up armour against his  
majesties power, they might justly be called rebels; but, alas!  
they were silie poore snakes, utterly unarmed.” Tobacco ter-  
tured, 4to. 1616, p. 156.

"And still the poorest, miserable *snakes*."

"*Meliusque miserrimus* horum." Juv. XI. 12.

Fasciculus florum. 12mo. 1636, p. 161.

(17) — purlieus of this forest] *Purlieu*, says Manwood's Treatise on the Forest Laws, c. xx. "Is a certaine territorie of ground adjoyning unto the forest, meared and bounded with unmoveable marks, meeres, and boundaries: which territories of ground was also forest, and afterwards disafforested againe by the perambulations made for the severing of the new forest from the old." REED.

*Purlieus* are the outskirts or borders. The derivation of the word, which our other dictionaries had not before given, appears in Mr. Todd. "*Pur* Fr. clear, exempt, and *lieu*, a place." "In H. III.'s time the charta de Foresta was established; so that there was much land disafforested, which hath been called *pourlieus* ever since." Howell's Letters, IV. 16.

(18) The rank of osiers] Row.

"Short be the *rank* of pearles, circling her tongue."

Wit's Interpreter, 8vo. 1571, p. 226.

(19) bestows himself, like, &c.] i. e. carries, shows. Mr. Steevens instances II H. IV. "How might we see Falstaff *bestow* himself to-night in his true colours, and not ourselves be seen."

(20) this bloody napkin] "A *napkin* or handkerchiefe, wherewith wee wipe away the sweate. *Sudarium*." Baret's Alv. 1580.

Mr. Steevens cites Ray, that a pocket handkerchief is so called about Sheffield, in Yorkshire: and Greene's *Never too Late*, 1616: "I can wet one of my new lockram *napkins* with weeping."

*Napery*, indeed, signifies linen in general in Decker's *Honest Whore*, 1635:

"— pr'ythee put me into wholesome *napery*."

And in Chapman's *May-Day*, 1611: "Besides your munition of manchet *napery* plates." *Naperia*, Ital.' STEEVENS.

(21) Under an oak, &c.] The passage stands thus in Lodge's novel: "Saladyne, wearie with wandring up and downe, and hungry with long fasting, finding a little cave by the side of a thicket, eating such fruite as the forrest did affoord, and contenting himself with such drinke as nature had provided, and thirst made delicate, after his repast he fell into a dead sleepe. As thus he lay, a hungry lyon came hunting downe the edge of

the grove for pray, and espying Saladyne, began to ceaze upon him; but seeing he lay still without any motion, he left to touch him, for that Lyons hate to pray on dead carkasses: and yet desirous to have some foode, the lyon lay downe and watcht to see if he would stirre. While thus Saladyne slept secure, fortune that was careful of her champion, began to smile, and brought it so to passe, that Rosader (having stricken a deere that but lightly hurt fled through the thicket) came pacing downe by the grove with a boare-speare in his hande in great haste, he spyed where a man lay asleepe, and a lyon fast by him: amazed at this sight, as he stood gazing, his nose on the sodaine bledde, which made him conjecture it was some friend of his. Whereupon drawing more nigh, he might easily discern his visage, and perceived by his phisnomie that it was his brother Saladyne, which drave Rosader into a deepe passion, as a man perplexed, &c.—But the present time craved no such doubting ambages; for he must eyther resolve to hazard his life for his reliefe, or else steale away and leave him to the crueltie of the lyon. In which doubt hee thus briefly debated,” &c. STEEVENS.

(22) *To prey on nothing that doth seem as dead*] “There is a great clemencie in lions; they will not hurt them that lie groveling.” *Choise of Change*, &c. 4to. 1585. “Their mercie is known by oft examples; for they spare them that lye on the ground.” *Bartholomæus*.

“Brother, you have a vice of mercy in you,

“Which better fits a lion than a man.”

Tr. and Cress. V. 3. Douce’s Illustr. l. 307.

(23) — *Cousin—Ganymede*] Celia, in her first fright, forgets Rosalind’s character and disguise, and calls out *cousin*, then recollects herself, and says, *Ganymede*. JOHNSON.

## ACT V.

(1) *meaning thereby, that grapes were made to eat, and lips to open. You do love this maid*] Part of this dialogue seems to have grown out of the novel on which the play is formed: “Phebe is no lattice for your *lips*, and her *grapes* hang so hie, that gaze at them you may, but touch them you cannot.”

MALONE.

So much of nothing, set out in so much form, is, indeed, simply taken, enough in character ; but was probably meant to ridicule something now out of reach.

(2) *clubs cannot part them*] The outcry for assistance upon the breaking out of an affray. Mr. Malone observes, that the preceding words " they are in the very *wrath* of love," give the introduction of this word a marked propriety here ; and he cites Tit. Andron.

" *Clubs, clubs ; these lovers will not keep the peace.*"

II. 1. Aaron.

See H. VIII. V. 3. Porter's Man.

(3) *which I tender dearly*, though I say I am a magician] And therefore might be supposed able to elude death. MALONE.

Certainly, as Mr. M. Mason observes at the end of Mids. N. Dr., the *fairies* of Shakespeare, and of common tradition, were endowed with immortality. Such too is his spirit Ariel, and Milton's Comus. But the witch Sycorax was no more than mortal ; neither was Prospero, who had power to control her. The sanguinary laws enacted by James against those who exercised witchcraft could not, as supposed by Warburton and Steevens, affect this question, if, as Messrs. Malone, Chalmers, and Douce concur, this play was not written later than 1600.

(4) *'tis like the howling of Irish wolves against the moon*] Mr. Malone observes, that this expression is borrowed from Lodge's Rosalynde, 1592 : " I tell thee, Montanus, in courting Phœbe, thou *barkest* with the *wolves* of Syria, *against the moone*." In that place, however, it imports an aim at impossibilities, a sense which, whatever may be Rosalind's meaning, cannot very well be attached to it here.

(5) *desire to be a woman of the world*] i. e. to be married. " If I may have your ladyship's good will to *go to the world*, Isbell the woman and I will do as we may." All's well, &c. I. 3. Clown. See M. ado, &c. II. 1. Beatr.

(6) *a hey, and a ho, and a hey nonino*] It is observable, that amongst other scraps and burdens of songs, Ophelia, under her visitation of madness, IV. 5. sings this, as well as others of a similar character : and see Lear III. 3. Edgar.

Mr. Douce quotes Melismata, musical phansies, &c. 4to. 1611, and Playford's musical Companion, p. 55.

" He that will an alehouse keepe

" Must have three things in store ;

" A chamber and a feather bed,

" A chimney, and a *hey no-ny no-ny*,

" *Hey no-ny no-ny, hey no-ny no*,

" *Hey no-ny no, hey no-ny no.*" Illustrat. II. 162.

See Florio's Ital. Dict. 1611, sub voce Fossa.

(7) *The spring time, the only pretty rang time*] Whatever the meaning of this word, the reading of Dr. Johnson, *rank*, though it offers a sense no way foreign to the ideas afloat in this ballad, wants the ease and flow that belongs to the playful character of such rhymes.

*Rang* and *tang*, and such chiming monosyllables, as *rang a rang, tang a tang*, are in frequent use by nurses with children, when any shrill or jocund sound is heard, or made by themselves.

*Rang* time may then be the season of joyous sounds.

“When birds do sing, hey *ding a ding*.”

The season of the “*canere undique sylvas*” of Lucretius, l. 257, and Virgil’s *Georg.* l. 422,

“*avium concentus in agros,*

“*Et lætæ pecudes, & ovantes gutture corvi.*”

In addition to this, the suggestion of a friend, we shall throw out for the reader’s amusement an extract from R. Brathwayt’s *Wildman’s Measures*, 8vo. 1621. p. 211.

“*Measures store, to please thy mind ;*

“*Roundelayes, Irish-hayes,*

“*Cogs and rongs, and Peggie Ramsie.*”

(8) *make these doubts all even*] Remove doubts, which may be said to be in the nature of knobs or inequalities, obstructing our course. Mr. Steevens refers to

“*—— yet death we fear,*

“*That makes these odds all even.*” M. for M.

(9) *I desire you of the like*] i. e. the like of you. Mr. Steevens cites Greene’s *Groatsworth of Wit*, 1621 :

“*Craving you of more acquaintance.*”

And F. Q. IV. viii.

“*She dear besought the prince of remedy.*”

And Heywood’s *Play of the Wether* :

“*Besechyng your grace of wynde continual.*”

See M. N. Dr. III. 1. Bottom.

(10) *as marriage binds, and blood breaks*] As the marriage-rite imposes the obligation, and heat of blood prompts to its breach.

“*Beauty is a witch,*

“*Against whose charms faith melteth into blood.*”

M. ad. ab. Noth. II. 1. Claud.

(11) *the fool’s bolt, sir, and such dulcet diseases*] i. e. such pleasant fooleries or sayings, as I have been scattering about; and which are epidemical among us as diseases.

Mr. Malone has produced a very apt instance of the same species of writing and humour in *Launcelot Gobbo* :—“the young gentleman (*according to the fates and destinies, and such odd sayings, the sisters three, and such branches of learning,*) is indeed deceased.” M. of Ven. II. 2.

(12) *—— as thus, sir. I did dislike the cut of a certain courtier’s beard*] This folly is touched upon, with high humour, by Fletcher, in his *Queen of Corinth* :



" ————— Has he familiarly  
 " Dislik'd your yellow starch, or said your doublet  
 " Was not exactly frenchified? ———  
 " ————— or drawn your sword,  
 " Cry'd, 'twas ill mounted? Has he given the *lie*  
 " In *circle*, or *oblique*, or *semicircle*,  
 " Or *direct parallel*? you must challenge him."

WARBURTON.

(13) *I durst go no further than the lie circumstantial*] This was certainly, as he sets them out, "finding the quarrel upon the *sixth*, and not, as he had just said, upon the *seventh* cause."

But the correction or amendment of the humour, or blundering random shot of Shakespeare's clowns, is one of the most mischievous parts of the mischievous process of conjectural criticism. And the suggestion of Dr. Johnson, that the text should be altered, because Touchstone had not been uniform in his statement of the gradation of causes that prevented his fighting this duel, has been judiciously rejected by the modern editors. The course indeed which Mr. Malone takes, would remove all difficulties; and he repeatedly insists that the *seventh* cause, i. e. the *lie seven times removed*, properly understood (which, he says, is by counting backwards from the *lie direct*, the last and most aggravated species of lie) was the *first*, or the *retort courteous*. But this involves a much stranger contradiction: he could not then have gone further; and this he represents that he might have done, had he dared.

(14) *O sir, we quarrel in print, by the book; you have books for good manners*] The poet has, in this scene, rallied the mode of formal duelling, then so prevalent, with the highest humour and address: nor could he have treated it with a happier contempt, than by making his Clown so knowing in the forms and preliminaries of it. The particular book here alluded to is a very ridiculous treatise of one Vincentio Saviolo, intitled, *Of Honour and honourable Quarrels*, in quarto, printed by Wolf, 1594. The first part of this tract he entitles, *A Discourse most necessary for all Gentlemen that have in regard their Honours, touching the giving and receiving the Lie, whereupon the Duello and the Combat in divers Forms doth ensue; and many other inconveniences, for lack only of true Knowledge of Honour, and the right Understanding of Words, which here is set down.* The contents of the several chapters are as follow:—I. What the Reason is that the Party unto whom the Lie is given ought to become Challenger, and of the Nature of Lies. II. Of the Manner and Diversity of Lies. III. Of Lies certain, [*or direct.*] IV. Of conditional Lies, [*or the lie circumstantial.*] V. Of the Lie in general. VI. Of the Lie in particular. VII. Of foolish Lies. VIII. A Conclusion touching the wresting or returning back of the Lie, [*or the countercheck quarrelsome.*] In the chapter of *conditional Lies*, speaking of the particle *if*, he says, "—Conditional lies be such as are given conditionally, as if a man should say or write these wordes:—*if thou hast said*

that I have offered my lord abuse, thou liest; or *if* thou sayest so hereafter, thou shalt lie. Of these kind of lies, given in this manner, often arise much contention in wordes,—whereof no sure conclusion can arise.” By which he means, they cannot proceed to cut one another’s throat, while there is an *if* between. Which is the reason of Shakespeare making the Clown say, “I knew when seven justices could not make up a quarrel: but when the parties were met themselves, one of them thought but of an *if*; as, *if you said so, then I said so*, and they shook hands, and swore brothers. Your *if* is the only peace-maker: much virtue in *if*.” Caranza was another of these authentic authors upon the Duello. Fletcher, in his last Act of Love’s Pilgrimage, ridicules him with much humour. **WARBURTON.**

The words which I have included within crotchets are Dr. Warburton’s. They have hitherto been printed in such a manner as might lead the reader to suppose that they made a part of Saviolo’s work. The passage was very inaccurately printed by Dr. Warburton in other respects, but has here been corrected by the original. **MALONE.**

I have The Boke of Nurture, or Schole of good Manners, for Men, Servants, and Children, with *stans puer ad mensam*; 12mo. black letter, without date. It was written by Hugh Rhodes, a gentleman, or musician, of the Chapel Royal; and was first published in 4to. in the reign of King Edward VI.

**STEEVENS.**

Another is, Galateo of Maister John Casa, Archbishop of Benevento; or rather, a Treatise of the Manners and Behaviours it behoveth a Man to use and eschewe in his familiar Conversation. A Work very necessary and profitable for all Gentlemen or other; translated from the Italian, by Robert Peterson, of Lincoln’s Inn, 4to. 1576. **REED.**

(15) *Enter Hymen, leading Rosalind*] Rosalind is imagined by the rest of the company to be brought by enchantment, and is therefore introduced by a supposed aerial being in the character of Hymen. **JOHNSON.**

Mr. Steevens says, in all the allegorical shows exhibited at ancient weddings, *Hymen* was a constant personage. Ben Jonson in his *Hymenæi*, or the Solemnities of Masque and Barriers, at a Marriage, has left instructions how to dress this favourite character. “On the other hand entered *Hymen*, the god of marriage, in a *saffron-coloured* robe, his under vestures white, his sockes yellow, a yellow veile of silke on his left arme, his head crowned with roses and marjoram, in his right hand a *torch*.”

**STEEVENS.**

It is necessary to observe, that the modern editors have here introduced, not only without any authority, but in contradiction

to what follows, Hymen *leading Rosalind in women's clothes*; and in consequence have found it necessary to change the gender of two of the pronouns in the two last lines of the following hymn: and instead of *his*, in the first and third instances, they read *her*.

Before our attention had been directed to this variance between the old copies and the modern editions, we had conceived that our author had repeatedly used the masculine pronoun in reference to the previously assumed character, and "doublet and hose" dress of Rosalind; but it seems now from this as well as other considerations, that her dress could not have been altered. The duke, her father, who did not now know or suspect who she was, (although he had just before said, "he remembered some lively touches of his daughter in this shepherd boy,") must, one would think, have at once recognized her in a female dress; and she must also have delivered the epilogue in a male habit, or she could hardly have used the expression, "if I were a woman."

That the text is correct there may be much doubt. The introduction of the words "in women's clothes" in the modern editions, was probably in consequence of the stage practice, and the mode of representation there.

(16) *Duke Frederick, &c.*] In Lodge's novel the usurping Duke is not diverted from his purpose by the pious counsel of a hermit, but is subdued and killed by the twelve peers of France, who were brought by the third brother of *Rosader* (the *Orlando* of this play) to assist him in the recovery of his right.

STEEVENS.

(17) — *no bush*] It appears formerly to have been the custom to hang a *tuft of ivy* at the door of a vintner. I suppose *ivy* was rather chosen than any other plant, as it has relation to Bacchus. So, in Gascoigne's *Glass of Government*, 1575:

"Now a days the good wyne needeth none *ivye garland*."

Again, in the *Rival Friends*, 1632:

"'Tis like the *ivy-bush* unto a tavern."

Again, in *Summer's Last Will and Testament*, 1600:

"Green *ivy-bushes* at the vintners' doors." STEEVENS.

The practice is still observed in Warwickshire and the adjoining counties, at statute-hirings, wakes, &c. by people who sell ale at no other time. And hence, I suppose, the *Bush* tavern at Bristol, and other places. RITSON.

(18) *What a case am I in then, that am neither a good epilogue, nor cannot insinuate with you, &c.*] "Although to good wine

and good plays, bushes and good epilogues are needless or superfluous, yet such accidents recommend the subject, such accompaniments heighten and improve. What a sorry plight then am I in, who am not a good epilogue, and have not so much of address or insinuation, as to interest you on behalf even of a good play." For the use of the word *insinuate*, see Wint. T. IV. 3. Autol., and R. III. 2 Murd. I. 4.

THE END.



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